

UNIVERSITY OF TORONTO



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Specimen Book

Containing Types and Brass Rules

of the
Type Foundry

of the University of Toronto

Printed and Published by

WILLIAM A. SMITH

100 Queen's Park

Toronto, Ont.

1886

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Inland Type Foundry, St. Louis

Specimen Book and Catalog



**A Price List of Printers' Supplies, showing Types and
Rules in which are embodied all the Latest Ideas
that enable the Printer to produce Superior
Work in a most Economical Manner
Among which Betterments may
be especially mentioned the
Casting of Types on**

Standard Line and Unit Sets



**Inland Type Foundry
Saint Louis**

February, 1897

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INLAND TYPE FOUNDRY

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WM. A. SCHRAUBSTADTER,
President

OSWALD SCHRAUBSTADTER,
Vice-President

CARL SCHRAUBSTADTER, JR.,
Sec'y & Manager

WM. A. SCHRAUBSTADTER,
President

CARL SCHRAUBSTADTER, JR.,
Sec'y & Manager

Copyrighted, 1897

The composition of this specimen book was done under the supervision of our Mr. N. J. Werner; the printing and binding are the work of the Woodward and Tiernan Printing Company; the paper was furnished by the Allen Paper Company, of Saint Louis, and the ink by the Fred'k H. Levey Company, New York.

Pertinent Facts



The Question of Quality.....The keen competition which obtains in every branch of printing industry has produced the unfortunate result that the printer in purchasing material too often looks only at the **first cost** when placing his order. Unfortunate, because there is as great a difference in the various **qualities** of type as in the various grades of paper, ink, or printing itself, and **low priced** type is often by far the **dearest** in the end. While in the last decade great improvements have been made in the durability and accuracy of type, many of the foundries limit their competition to price alone, the result being an inferior article which is dear at any price. A few dollars saved by purchasing type which is not of the very best often involves a loss of many hundred times the amount. A large number of printers will testify that in accuracy, finish and improved wearing qualities alone, our products so far surpass all others as to justify a large increase in price, if we were disposed to make it. With the single exception of point bodies, until the Inland Type Foundry entered the field, little attention was given to the production of type which would economize the time of the compositor. The introduction of our new system of STANDARD LINE TYPE, with its many labor-saving features, is of vast importance to all printers, because by its use **superior** work, at a great **saving of time and labor**, is accomplished, as well as the **saving** of a large amount of **material**, and consequently **first cost**.

Type and Wages.....In all offices, large and small, the amount invested in type is little when compared with the yearly expenditure for wages in the composing room. It therefore follows that type which accomplishes the saving of, say only 10 per cent in labor will cost the proprietor *nothing*, as it will pay for itself in a year, and thereafter yield a large profit on the investment. The printers who have adopted our system will testify that the **saving in composition** is large; in some cases being fully **50 per cent**. Not a single objection can be urged against the system. Being cast on point bodies, our type will work to advantage with that of other foundries. *It is unnecessary for an office to be entirely equipped with our material to derive benefit from Standard Line Type.* However, the larger the amount of our type, the greater the saving. We are convinced that every practical printer who once gives it a trial will find that it will pay him to replace his old type with STANDARD LINE, as the saving of labor in his composition will pay for it in a very short time.

Great Availability.....Before going further it would be well to remark that it takes no great amount of study or experience to derive profit from any of our improvements. Being made to an absolute standard, and in a common-sense manner, even the youngest apprentice can avail himself of the benefits of our system, and improve both the quantity and quality of his work. It can never prove a hindrance, as have so many of the other schemes laid before the printer. At the same time, an experienced

STANDARD LINE.....Perhaps the most important of our many improvements is STANDARD LINE. All faces on each body, Romans, *Italics*, **Gothics**, **Antiques**, **German**s, **Terts**, and all other job faces, line with one another at the bottom. The following lines show a number of our 12-Point faces:

Great improvement *in* lining faces.

Perfect **lining** is secured by **our system**

Perfect **lining** is secured by **our system**

Italic Faces.....It often happens that the larger offices having a number of Romans have no Italics for some of them. As the Romans always differ in line, this requires a purchase of additional material. With our type this is unnecessary, as *any* of our Italics will *line* correctly with *all* our Romans as well as with the job faces.

STANDARD SCRIPT LINE.....In some other cases—such as Scripts, which have descenders of unusual length, which would kern too much if cast on Standard Line—we cast faces on Standard Script Line, which corresponds with the Standard Line of the next smaller body. Thus, our 24-Point Commercial Script will line with any of our regular 20-Point job faces, if two 2-Point leads are placed below the latter, and with any of our 18-Point faces, if you place two 2-Point leads below and one 2-Point lead above the 18-Point.

ST. LOUIS, MO., U. S. A.

German Faces.....Our system also enables the compositor to use Roman and German together, as on pages 137 to 139. In this case he needs but one set of figures, and the effect so frequently seen in job offices working in both these languages—1838564724561327—cannot possibly occur.




Leaders.....Our STANDARD LINE LEADERS will line with any of our Roman or job letters (as illustrated after the side-heads of this preface). This means not only a great saving of time, but of first cost in material and lessens the chances of mistakes and poor work.

Position of Line.....The line is placed in such a position that the different sizes of type faces will line with one another, if regular leads, slugs or quad lines are used to justify the difference between the bodies, as for instance the following lines:

GRAND STANDARD LINE BEST SYSTEM OF LINING TYPE

This saves a great deal of labor where it is desired to use different sizes of a series in combination as caps and small caps. Not only will all sizes of the same series line, but also those of two or more series of different faces; a condensed or fancy capital can therefore be lined with wider letters.

Use of Rules.....Furthermore, the line is placed in such a position that it will justify with ordinary 2-Point dotted.....or single.....rule, justifying easily by the use of regular leads and slugs, as in the following example, in which the slugs and leads used for justification are shown black as though type high:

New York,  189 
Saint Louis,  189.....

This is of great importance in blank work and headings, as experienced printers can readily understand.

The Subject of Width.....Another very important improvement is our system of casting in width. Heretofore all type has in this respect been made totally without rule or method, not only making justification slow and laborious, but adding to the printers' annoyance by giving him sorts which do not agree with the original fonts. All our type is cast in width to agree with hardened steel standards, and is as accurate in this dimension as in body. Sorts *must* correspond with the rest of the font. Our unit of width is $\frac{1}{8}$ -Point, but most of our faces are fitted to multiples of $\frac{1}{4}$ -Point, and quite a number to multiples of $\frac{1}{2}$ -Point and 1-Point. This reduces the number of widths of characters, makes justification and correction easier and in every way facilitates work. All our points and figures are cast on multiples of $\frac{1}{2}$ -Point, and no special justifiers are

required for tabular work, as the regular spaces can be used. Suppose, for instance, a customer wants to have inserted in the body of a price list a line of display type, you do not have to explain to him the difficulties in the way of justification, etc., incident to the old systems; with our type you can easily meet his wishes.

Year	Population	Increase	Increase Per cent.	Bonds
1860.....	2000		50	\$40,000
1870.....	3000	1500	100	\$30,000
1880.....	6000	3000	150	\$25,000

The above specimen shows an ordinary statistical table, in which 8-Point Roman No. 20 (5-Point set), 10-Point Kelmscott and 12-Point Condensed Gothic No. 1 figures are used, justifying perfectly in every case by the use of regular spaces.

Width of Figures.....We have paid particular attention to our figures. As has before been mentioned, both in job faces and Romans, these all justify to multiples of one point, except en set figures in 5, 5½, 7, 9 and 11-Point bodies, and when other than en set, need no special justifiers, as the regular spaces can be used with them in tabular work. Except in some faces where the figure 1 is made narrower, all figures are uniform in width. Even in these few cases this character is of such thickness that the addition of a thin or other space on each side will make it justify with the other figures. See pages showing Point-Set Figures.

Old Style Figures.....Throughout the Old Styles the figures above and below the line have been abandoned, and while the Old Style design has been retained, these characters are made uniform in size and line, adapting them to all kinds of work and making them more legible and beautiful.

Small Caps and NicksAll small cap sorts likely to be confused with similar lower case letters have an extra nick, and all Old Style body letters have one more nick than the corresponding size of Modern Roman.

Kerning Letters.....The f's and j's in all cases, except Italics and Scripts, are made non-kerning, not only relieving the printer of the useless expense of the f combinations, but exempting him from danger of type breaking, and insuring better electrotypes. Except in a very few larger sizes, none of the descending letters in the lower case over hang the body.

Hight-to-Paper.....On account of our improved methods of making and fitting matrices, and superior casting machines, we are able to guarantee the perfectness of our type in respect to its hight, a point which every pressman will appreciate when he notes the **saving** in **make-ready** resulting from the use of our products.

Our Metal.....This is of a new composition. We *guarantee* our type to wear longer, print better and to give finer results in electrotyping and stereotyping than any other. In finish and accuracy it is unapproachable.

Our Foundry.....Our equipment is the very best possible. We have endeavored to profit by our former experience, and have established a

plant of the latest and most improved machinery, which is mostly of our own design and manufacture.

Leads, Slugs and Brass Goods.....Our Brass Rule department is complete in every detail, and in addition to the specimens shown herein we can furnish special designs. We solicit jobbing in leads, slugs and all brass goods. Having complete machine and wood-working shops, we can attend to press repairing, as well as designing of special machinery.

Other Makers' Goods.....In addition to our own productions, we carry in stock a complete line of type made by the other foundries casting on Standard Line, thus giving the printer a large stock from which to make his selection. We also keep everything required by the printer in the way of cases, cabinets, stands and other wood goods, leads, slugs, furniture, inks, tapes, quoins, and all sorts of printers' supplies. We are agents for all makes of paper cutters, bookbinders' machinery, and printing presses, including the best makes of Old Style Gordons, cylinder presses, and such presses and other novelties as are made by Golding & Co. We buy and sell second-hand machinery, and from time to time issue lists, which may be had on application.

Our Relation to Trusts.....We desire to emphasize the fact that ours is the only type foundry in the South and west of the Mississippi (excepting San Francisco) that is **not** connected with the Type Trust. Having no connection with any combination, we are in a position to make our prices as low as is consistent with the superiority of our goods. Terms and discounts sent on application.

In **conclusion**.....We cannot but felicitate ourselves upon the advances we have made since we issued our first specimen book, in February, 1895. The space then devoted to Standard Line Roman and job type was but 55 pages, compared with 144 pages in this edition showing an assortment extensive enough to enable any one to select a complete office, however large, and thus get the full benefit of Standard Line. At that time, when we were barely a year old, our innovations were decried as being impractical, and our plans denounced as visionary. The large business we have built up in spite of the keen competition and panicky times shows how quick printers are to appreciate a really good thing. Several other foundries have, with our instruction and assistance, adopted the Standard Line system. Some other foundries claim that their type possesses advantages similar to those of our **Standard Line**, but we warn printers not to believe such statements. To carry out the system properly requires a thorough understanding of all the conditions that **Standard Line** has met, and, from tests we have made, we are prepared to demonstrate that these thieving concerns are either ignorant of all of these conditions or altogether incompetent to meet them.

Correspondence.....We solicit correspondence, and shall take pleasure in giving particulars about our manufactures and those for which we are agents. An illustrated catalog of machinery and printers' supplies is included at the end of this book. Circulars and prices of special goods will be sent on request.

INLAND TYPE FOUNDRY.

SAINT LOUIS, February, 1897.

READ CAREFULLY!

THE **Prices** in this book are subject to **discount**. If you have no discount sheet, send for one and paste it inside the cover of this book.

PRICES and discounts are subject to change without notice.

THIS book is issued to our patrons to aid them in making selections, and we would remind them that it is only necessary to give the **Size, Name and Number** (if any) of the Type, or Number of the Rule desired, to insure the accurate filling of their orders.

Do not cut this book under any circumstances.

TAKE a separate line or paragraph for each item in your order.

WHEN ordering a font of type, or sorts, remember that every foundry has its own **special numbers**, and that the number, name of type, and specimen book should always be given. Our "10-Point Roman No. 20," for instance, doesn't mean that the face is similar to one designated by the same number in any other foundry's specimen book.

WHEN you are ordering type for newspaper or book work, state whether or not you want the fonts to contain **Italics, Leaders, Fractions** or **Commercial Marks**, as none of these are sent unless **specialy** ordered.

STATE particularly what styles of **Fractions** you want to accompany your Roman fonts. Make your own selections from the specimens shown, as we prefer not to select for you.

JOB fonts, such as Titles, Antiques, Ornamented, etc. (except Scripts), are put up without **Spaces and Quads**, and if you want them for any size of body it will be necessary for you to order them separately.

IN ordering fonts of job letter by **weight** specify whether or not spaces and quads are to be included, otherwise we shall consider that we are authorized to use our own judgment.

IN ordering **Sorts** to match type you already have, state the Name and Number of the Face, as well as the Size of the Body; or, if you cannot do this send a capital "H" and lower case "m" (as little used as possible) of the font the sorts are to work with. Also state the number of pounds or ounces you want of each particular Sort.

AN ordinary cap box holds about 6 ounces of type, the lower case "e" about 3 pounds, the "a" about 2 pounds, the "b" about 15 ounces, and the "k" box about 6 ounces, when full.

WE very often receive **samples** that are so much worn that it is an utter impossibility to determine the face. Send the very newest or least worn that you can find, and so prevent trouble, delay and dissatisfaction on both sides.

WHEN you write "Inclosed you will find samples," always give another look in the envelope to corroborate the assertion. We frequently look for the samples in vain. This omission causes the writing of two letters and the loss of some time in the filling of orders.

OUR Borders, Ornaments and Cuts are numbered systematically. The first figures of each number indicate the body. Thus, Cut No. 7201 is cast on 72-Point body, and Border No. 1801 on 18-Point body.

WHEN you want **Leads, Advertising Rules or Dashes**, send one of your leads; or, if you order them cut to certain ems long, be particular to state what particular ems you mean, whether 6-Point, 8-Point, 10-Point or 12-Point. Unless otherwise specified we shall understand 12-Point ems.

SHOULD you order Brass Rule to be **mitered** to any size, give either the "inside" or "outside" measurement, and if it is to be cut from Double Rules state whether you wish the **heavy line inside or outside**.

IN ordering **Printing Inks or Bronzes**, state the quantity and price per pound or ounce of each kind you want.

WHEN you want **Chases**, give the "INSIDE" or "OUTSIDE" measurement, or, better still, send a diagram.

Shipping directions should not be neglected. State whether goods are to be sent by water or railway, freight or express, naming the route, otherwise we will assume that we are to use our own judgment. Drayage is charged on freight shipments.

THE weight of a single parcel by **mail** is limited to 4 pounds. Type lots weighing over 4 pounds can be divided as required to send by mail. The rate of postage is 1 cent per ounce. But it is safer and generally cheaper to forward over 2 pounds by express, and over 50 pounds by freight.

IF goods fail to arrive within a reasonable time, notify us and we will send a tracer after them. If freight charges seem too heavy, advise us of the rate and amount paid. On the arrival of goods check them by the bill, and notify us at once of the amount paid.

IMMEDIATELY upon type being received, if it be a job or display font, **take a proof** of it, and examine carefully to see if every letter is in the font, before laying in the case. We furnish no sorts upon any claim for shortage, unless a proof of the font as it appeared before being laid is sent with the claim. Every font is guaranteed complete.

THE regular paging galley used by founders, which is about 5x6 inches inside, will be found of great advantage in laying type.

WHEN you ship **Old Type**, see that your name is on each box, as well as our address. Notify us by mail of the shipment, and pack **type, leads, electrotypes**, and **brass**, in **separate parcels**. Do not melt them up, and do not include zinc etchings, bottle tops, or anything except printers' metal, otherwise the entire lot will be rejected.

REMIT by post-office or express money orders, or draft on Saint Louis, Chicago or New York. On personal checks our banks make a charge for collection, which will be deducted from your remittance. Small amounts may be sent in postage stamps.

WHEN small items are desired sent by mail, enough extra cash should be remitted to cover postage.

SHOULD you desire to open an account at a foundry where you have no acquaintance, send **references** or the **money**. Or, if you wish a cut or small package sent C. O. D., send enough money to pay charges at least, or you may suffer from delay while the founder writes you for a remittance, or for references as to your financial standing. Confidence is of especial value in rendering business relations pleasant, and nothing else so tends to give confidence as ready and prompt payments.

STANDARD LINE JUSTIFICATION TABLE, showing how to justify any two different bodies with one another so that their faces will line accurately together.

REGULAR STANDARD LINE FACES

	2	5	6	7	8	9	10	11	12	14	16	18	20	24	30	36	42	48	54	60	72
72	{ above 57.54.53.53.52.51.50.50.49.47.45.44.42.39.35.30.24.18.12. 6.	72	72																		
	{ below 13.13.13.12.12.12.12.11.11.11.11.10.10. 9. 7. 6. 6. 6. 6. 6. 6. 6. 6.																				
60	{ above 51.48.47.47.46.45.44.44.43.41.39.38.36.33.29.24.18.12. 6.	60	60																		
	{ below 7. 7. 7. 6. 6. 6. 6. 5. 5. 5. 5. 4. 4. 3. 1. 0. 0. 0. 0. 0. 6.																				
54	{ above 45.42.41.41.40.39.38.38.37.35.33.32.30.27.23.18.12. 6.	54	54																		
	{ below 7. 7. 7. 6. 6. 6. 6. 5. 5. 5. 5. 4. 4. 3. 1. 0. 0. 0. 0. 0. 6.																				
48	{ above 39.36.35.35.34.33.32.32.31.29.27.26.24.21.17.12. 6.	48	48																		
	{ below 7. 7. 7. 6. 6. 6. 6. 5. 5. 5. 5. 4. 4. 3. 1. 0. 0. 0. 0. 0. 6.																				
42	{ above 33.30.29.29.28.27.26.26.25.23.21.20.18.15.11. 6.	42	42																		
	{ below 7. 7. 7. 6. 6. 6. 6. 5. 5. 5. 5. 4. 4. 3. 1. 0. 0. 0. 0. 0. 6.																				
36	{ above 27.24.23.23.22.21.20.20.19.17.15.14.12. 9. 5.	36	36																		
	{ below 7. 7. 7. 6. 6. 6. 6. 5. 5. 5. 5. 4. 4. 3. 1. 0. 0. 0. 0. 0. 6.																				
30	{ above 22.19.18.18.17.16.15.15.14.12.10. 9. 7. 4.	30	30																		
	{ below 6. 6. 6. 5. 5. 5. 5. 4. 4. 4. 4. 3. 3. 2. 0. 0. 0. 0. 0. 0. 6.																				
24	{ above 18.15.14.14.13.12.11.11.10. 8. 6. 5. 3.	24	24																		
	{ below 4. 4. 4. 3. 3. 3. 3. 2. 2. 2. 2. 1. 1. 0. 0. 0. 0. 0. 0. 0. 6.																				
20	{ above 15.12.11.11.10. 9. 8. 8. 7. 5. 3. 2.	20	20																		
	{ below 3. 3. 3. 2. 2. 2. 2. 1. 1. 1. 1. 0. 0. 0. 0. 0. 0. 0. 0. 0. 6.																				
18	{ above 13.10. 9. 9. 8. 7. 6. 6. 5. 3. 1.	18	18																		
	{ below 3. 3. 3. 2. 2. 2. 2. 1. 1. 1. 1. 0. 0. 0. 0. 0. 0. 0. 0. 0. 6.																				
16	{ above 12. 9. 8. 8. 7. 6. 5. 5. 4. 2.	16	16																		
	{ below 2. 2. 2. 1. 1. 1. 1. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 6.																				
14	{ above 10. 7. 6. 6. 5. 4. 3. 3. 2.	14	14																		
	{ below 2. 2. 2. 1. 1. 1. 1. 0. 0. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 7.																				
12	{ above 8. 5. 4. 4. 3. 2. 1. 1.	12	12																		
	{ below 2. 2. 2. 1. 1. 1. 1. 0. 0. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 7.																				
11	{ above 7. 4. 3. 3. 2. 1. 0.	11	11																		
	{ below 2. 2. 2. 1. 1. 1. 1. 0. 0. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 7.																				
10	{ above 7. 4. 3. 3. 2. 1.	10	10																		
	{ below 1. 1. 1. 0. 0. 0. 0. 0. 0. 0. 0. 0. 1. 1. 1. 1. 1. 1. 1. 1. 7.																				
9	{ above 6. 3. 2. 2. 1.	9	9																		
	{ below 1. 1. 1. 0. 0. 0. 0. 0. 0. 0. 0. 0. 1. 1. 1. 1. 1. 1. 1. 1. 7.																				
8	{ above 5. 2. 1. 1. 1.	8	8																		
	{ below 1. 1. 1. 0. 0. 0. 0. 0. 0. 0. 0. 0. 1. 1. 1. 1. 1. 1. 1. 1. 7.																				
7	{ above 4. 1. 0. 7.	7	7																		
	{ below 1. 1. 1. 0. 0. 0. 0. 0. 0. 0. 0. 0. 1. 1. 1. 1. 1. 1. 1. 1. 7.																				
6	{ above 4. 1. 6.	6	6																		
	{ below 0. 0. 1. 0. 0. 0. 0. 0. 0. 0. 0. 0. 1. 1. 1. 1. 1. 1. 1. 1. 7.																				
5	{ above 3. 5.	5	5																		
	{ below 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 1. 1. 1. 1. 1. 1. 1. 1. 7.																				
2	{ above 2.	2	2																		
	{ below 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 1. 1. 1. 1. 1. 1. 1. 1. 7.																				

STANDARD TITLE LINE FACES

Explanation of the Table.—Each group of figures states the amount in points, either of leads, slugs or quad lines, to be placed **above** and **below** the **smaller body**, when justifying any two bodies together in order to make their faces match on the same line.

The proper justification-figures for the combination of any two bodies are ascertained by noting the group found where the horizontal line of groups of one body meets the vertical line of groups of the other body.

Thus, for instance, to combine a 30-Point face with a 24-Point face, as caps and small caps, take the group of figures found where the 30-Point line crosses the 24-Point line. For **STANDARD LINE** faces the group reads "4 above, 2 below," indicating the use of two 2-Point leads above and one 2-Point lead below the 24-Point body, to justify its face in line with that of the 30-Point. For **Standard Title Line** faces the group reads "6 above, 0 below."

The figures **above** the diagonal line of bodies are given for faces cast on our regular **Standard Line**, and those **below** this line are for all faces cast on **Standard Title Line**.

The groups following the figure **2** are for the justification of **2-Point Rule**, either single or dotted, with every body, insuring accurate lining of such in blank work or date-lines.

PRICES OF STANDARD LINE TYPE



THE FIRST CLASS comprises Romans—Modern and Old Style (including French Old Style), with proportionate Italic, and Germans, in fonts of 25 pounds and over; also Leaders and Spaces and Quads. The SECOND CLASS comprises Romans, Italics and Germans in fonts under 25 pounds; also all standard job faces, such as Gothics, Antiques, Full-Faces, Two-Lines, etc., except Extra Condensed. The THIRD CLASS comprises Scripts, Hair-Lines, Extra Condensed and all Shaded, Ornamental and Patented Faces, Accents, Signs, etc.

Sold at following prices per pound:

BODY	FIRST CLASS		*Poster Fonts 25 lbs.	*Poster Fonts 50 lbs	SECOND CLASS	THIRD CLASS
	25 lbs. and over	1000 lbs. and over				
3-Point.....						\$3.60
3½-Point.....						3.60
4-Point.....						3.60
4½-Point.....	\$1.62					3.20
5-Point.....	1.20		\$1.60		\$2.00	2.80
5½-Point.....	.74	\$0.73	1.30		1.60	2.40
6-Point.....	.64	.63	1.00		1.28	2.00
7-Point.....	.56	.55	.90		1.12	1.80
8-Point.....	.53	.52	.80		1.00	1.60
9-Point.....	.50	.49	.70		.90	1.44
10-Point.....	.48	.47	.65		.82	1.30
11-Point.....	.46	.45	.60		.78	1.22
12-Point.....	.45	.44	.54		.74	1.16
14-Point.....	.45		.52		.70	1.12
16-Point.....	.45		.52		.66	1.00
18-Point.....	.45		.52		.66	1.00
20-Point.....	.45		.52		.66	.94
24-Point.....	.45		.52		.64	.90
30-Point.....	.45		.50		.64	.86
36-Point.....	.45			\$0.50	.62	.82
42-Point.....	.45			.50	.60	.78
48-Point.....	.43			.50	.60	.72
54-Point.....	.43			.50	.60	.72
60-Point.....	.43			.50	.60	.72
72-Point.....	.43			.50	.60	.72

*Poster fonts include spaces and quads.

ACCENTS, SIGNS, ETC.

CAST TO ORDER—Prices per pound.

4½-Point.....	\$3.20	10-Point.....	\$1.30	30-Point.....	\$0.86
5-Point.....	2.80	11-Point.....	1.22	36-Point.....	.82
5½-Point.....	2.40	12-Point.....	1.16	42-Point.....	.78
6-Point.....	2.00	14-Point.....	1.12	48-Point.....	.72
7-Point.....	1.80	16-Point.....	1.00	54-Point.....	.72
8-Point.....	1.60	18-Point.....	1.00	60-Point.....	.72
9-Point.....	1.44	20-Point.....	.94	72-Point.....	.72
		24-Point.....	.90		

SUPERIORS AND INFERIORS

Prices per pound.

5-Point.....	\$2.80	7-Point.....	\$1.80	11-Point.....	\$1.22
5½-Point.....	2.40	8-Point.....	1.60	12-Point.....	1.16
6-Point.....	2.00	9-Point.....	1.44	14-Point.....	1.12
		10-Point.....	1.30		

PIECE FRACTIONS

Prices per pound.

8-Point.....	\$3.60	11-Point.....	\$2.40
9-Point.....	3.20	12-Point.....	2.00
10-Point.....	2.80	14-Point.....	1.44

We furnish no quantity for less than 25 cents net.

Special Accents and Marked Letters will be cut to order, the cost being from \$2.00 to \$3.00 for making each matrix.

HOW TO ESTIMATE



To ascertain the Quantity of Plain Type required for a newspaper, magazine, or other work find the number of square inches in the matter, and divide the same by four; the quotient will be the approximate weight. As it is impossible to set the cases entirely clear, it is necessary to add 25 per cent. to large fonts, and 33 per cent. to small, to allow for dead matter.

Leaded Matter requires about 25 per cent. less type than Solid Matter. The following table shows the weight of 2-Point Leads required to lead 1000 ems Solid, and contained in 1000 ems Leaded matter.

TABLE OF WEIGHT OF 2-POINT LEADS IN MATTER

Per 1000 ems	To Lead Solid Matter	In Leaded Matter	Per 1000 ems	To Lead Solid Matter	In Leaded Matter
5-Point	7½ oz.	5½ oz.	9-Point	13½ oz.	11 oz.
5½-Point	8½ oz.	6 oz.	10-Point	15½ oz.	12½ oz.
6-Point	9½ oz.	7½ oz.	11-Point	16½ oz.	14 oz.
7-Point	11½ oz.	9 oz.	12-Point	19 oz.	16½ oz.
8-Point	13 oz.	10½ oz.			

TABLE OF MEASUREMENT FOR NEWSPAPER ESTIMATES

WIDTH OF STANDARD COLUMN: 13 EMS PICA.	5½-Pt.	6-Point	7-Point	8-Point	9-Point	10-Point
No. of Ems per Line.....	28½	26	22½	19½	17½	16
No. of Lines in 1000 Ems.....	35½	38½	44½	51½	57½	62½
No. of Inches in 1000 Ems.....	2¾	3¼	4¾	5½	7½	8½
No. Ems in Column, 4-Col. Folio.....	5,040	4,325	3,175	2,465	1,950	1,610
No. Ems in Column, 5-Col. Folio.....	6,505	5,615	4,115	3,200	2,525	2,085
No. Ems in Column, 6-Col. Folio.....	7,180	6,160	4,515	3,510	2,770	2,290
No. Ems in Column, 7-Col. Folio.....	7,900	6,985	4,970	3,685	3,050	2,520
No. Ems in Column, 8-Col. Folio.....	8,630	7,410	5,440	4,220	3,330	2,775
No. Ems in Column, 9-Col. Folio.....	9,310	8,030	5,885	4,575	3,615	2,970

TABLE OF MEASUREMENT FOR BOOK TYPE ESTIMATES

MEASURE, 25 EMS PICA.	6-Point	8-Point	9-Point	10-Point	11-Point	12-Point
No. 2-Point Leads to Pound.....	31	31	31	31	31	31
No. 3-Point Leads to Pound.....	21	21	21	21	21	21
No. Ems in Line.....	50	38	23⅓	30	27½	25
No. Lines to 1000 Ems.....	20	26½	30	33½	36½	40
No. of Inches to 1000 Ems.....	1¾	3	3¾	4⅝	5½	6⅝
No. 2-Point Leads to lead 1000 Ems.....	13	21	25	27	32	33
No. 3-Point Leads to lead 1000 Ems.....	12	19	23	25	28	31

TABLE OF STANDARD SIZES OF NEWSPAPERS

The following are the regular sizes of newspapers adopted by the auxiliary printers. As a matter of convenience in the buying of printing material and paper, we would advise parties planning new newspapers to adopt one of these sizes. The width of column is 13 ems 12-Pt.

	Size of Paper	Column Rule	Head Rule
5-Column Folio	20x26 inches	17¾ inches	11⅞ inches
6-Column Folio	22x31 inches	19¾ inches	13⅝ inches
7-Column Folio	24x35 inches	21¾ inches	15⅝ inches
8-Column Folio	26x40 inches	23¾ inches	17⅞ inches
9-Column Folio	28x44 inches	26 inches	20 inches
4-Column Quarto.....	22x31 inches	13¾ inches	8⅞ inches
5-Column Quarto.....	26x40 inches	17¾ inches	11⅞ inches
6-Column Quarto.....	30x44 inches	19¾ inches	13⅝ inches
7-Column Quarto.....	35x48 inches	21¾ inches	15⅝ inches

ESTIMATE FOR JOB OFFICE

In Connection with a Seven or Eight-Column Newspaper

1 Challenge-Gordon Job Press 10x15 inches inside of chase.....	\$250.00
1 Marble Imposing Stone, 24x36, with Stand.....	11.00
1 dozen Steel Quoins and Key.....	3.00
1 Stained Cabinet, 16 Two-thirds Job Cases, Galley Top.....	21.00
1 Job Stand, with Racks for 12 Full and 12 Two-thirds Cases.....	5.50
2 pairs News Cases.....	1.60 3.20
1 Labor-Saving Rule Case.....	1.15
1 Labor-Saving Lead and Slug Case.....	1.00
10 Job and Triple Cases.....	.90 9.00
3 pairs News Cases.....	1.60 4.80
10 Two-thirds Job Cases.....	.75 7.50
1 Job Galley, 10x16.....	3.00
1 Wood Composing Stick, 24-inch.....	1.20
1 Composing Stick, 14-inch.....	1.60
20 pounds 2-Point Leads, long.....	.16 3.20
50 pounds Labor-Saving 2-Point Leads and 6-Point Slugs.....	.25 12.50
25 pounds Labor-Saving Metal Furniture.....	.25 6.25
2 pounds Labor-Saving Single Rule, 2-Point.....	1.75 3.50
2 pounds Labor-Saving Dotted Rule, 2-Point.....	1.75 3.50
2 pounds Labor-Saving Double Rule, 6-Point.....	1.50 3.00
5 pounds 8-Point Fine-dot Leaders (Standard Line), for blanks.....	.53 2.65
1 22½-inch Paper Cutter.....	80.00
1 Little Giant Lead and Rule Cutter.....	8.00
5 pounds Job Black Ink.....	.50 2.50
1 pound Fine Job Black.....	2.00
Colored Inks, say.....	6.00
25 pounds 6-Point Roman, Old Style or Modern (Standard Line).....	.64 16.00
25 pounds 10-Point Roman, Old Style or Modern (Standard Line).....	.48 12.00
25 pounds 18-Point Woodward, Poster font.....	.52 13.00
20 fonts Woodward, Inland and Gothics, say.....	55.00
12 fonts Cosmopolitan and Scripts, say.....	65.00
12 fonts Saint John, Kelmscott, Caledonian Italics, etc., say.....	50.00
3 fonts Wood Type, about.....	30.00
1 half-case Labor-Saving Wood Furniture, with Case.....	5.00
30 yards 6-Point and 12-Point Reglet.....	.60
1 dozen Gage Pins.....	.60
Cuts, Borders, Ornaments and Dashes, say.....	18.00
Spaces and Quads for Job Type.....	14.00
Subject to Discount.....	\$735.25

ESTIMATES FOR WEEKLY NEWSPAPERS

In these estimates, 10-Point and 8-Point are inserted merely to show the quantity of type required. Other sizes may be substituted, varying the expense but little.

ESTIMATE FOR 6-COLUMN PAPER WITH ARMY PRESS

Army Press, 14x20 inches.....	\$ 60.00
3 Brass-Lined Galleys, 3½x23½ inches.....	2.00 6.00
2 Six-inch Composing Sticks.....	.75 1.50
3 pairs News Cases.....	1.60 4.80
6 Job and Triple Cases.....	.90 5.40
1 News Stand.....	3.75
Mallet, 30c.; Planer, 40c.; Lye Brush, 40c.....	1.10
10 pounds News Ink.....	.20 2.00
10 Column Rules (6-Point), 5 short.....	.45 4.50
3 Head Rules (6-Point), 2 Double, 1 Parallel.....	.40 1.20
20 Advertising Rules, 4c.; 10 Double, 6c., and 10 Single Dashes, 6c.....	2.00
20 pounds Leads and Slugs, cut to measure.....	.18 3.60
Head to Paper.....	2.50
75 pounds 10-Point Roman (Standard Line).....	.48 36.00
50 pounds 8-Point Roman (Standard Line).....	.53 26.50
1 font 8-Point Woodward.....	2.25
1 font 8-Point Extended Woodward.....	2.25
1 font 10-Point Woodward.....	2.50
1 font 10-Point Extended Woodward.....	2.50
1 font 10-Point Condensed Woodward.....	2.50
1 font 18-Point Woodward, \$3.20; 1 pound 18-Point Spaces and Quads, 45c.....	3.65
Subject to Discount.....	\$176.50


ESTIMATE FOR 7-COLUMN PAPER WITH ARMY PRESS

Army Press, 16 $\frac{3}{8}$ x22 $\frac{3}{4}$ inches.....		\$ 85.00
4 Brass-Lined Galleys, 3 $\frac{1}{2}$ x23 $\frac{3}{8}$ inches.....	2.00	8.00
3 Six-inch Composing Sticks.....	.75	2.25
3 pairs News Cases.....	1.60	4.80
7 Job and Triple Cases.....	.90	6.30
1 News Stand, double.....		3.75
Mallet, 30c.; Planer, 40c.; Lye Brush, 40c.....		1.10
10 pounds News Ink.....	.20	2.00
12 Column Rules (6-Point), 6 short.....	.50	6.00
3 Head Rules (6-Point), 2 Double, 1 Parallel.....	.45	1.35
25 Advertising Rules, 4c.; 12 Double, 6c., and 12 Single Dashes, 6c.....		2.44
30 pounds Leads and Slugs, cut to measure.....	.18	5.40
Head to Paper.....		2.75
100 pounds 10-Point Roman (Standard Line).....	.48	48.00
50 pounds 8-Point Roman (Standard Line).....	.53	26.50
1 font 8-Point Woodward.....		2.25
1 font 8-Point Extended Woodward.....		2.25
1 font 10-Point Woodward.....		2.50
1 font 10-Point Condensed Woodward.....		2.50
1 font 10-Point Extended Woodward.....		2.50
1 font 12-Point Woodward.....		2.80
1 font 12-Point Condensed Woodward.....		2.80
1 font 18-Point Woodward.....		3.20
1 font 18-Point Condensed Woodward.....		3.20
2 pounds each 12-Point and 18-Point Spaces and Quads.....	.45	1.80
Subject to Discount.....		\$231.44

ESTIMATE FOR 6-COLUMN FOLIO—Size, 22x31 Inches

The right hand column of figures gives the amount when it is intended to use auxiliary insides.

No. 3 Washington Press.....	\$200.00		\$200.00
1 pair Chases.....	10.00		10.00
1 Sixteen-inch Roller Frame, Core and Casting.....	4.10		4.10
1 Set Iron Side and Foot Sticks.....	3.35		3.35
4 Single Patent-Lined Galleys.....	2.00	8.00	2 4.00
3 Six-inch Composing Sticks.....	.75	2.25	3 1.50
2 Job Stands, with Racks.....	5.00	10.00	
5 pairs News Cases.....	1.60	8.00	4 6.40
10 Job Cases.....	.90	9.00	8 7.20
30 yards Reglet and Furniture, assorted.....	.05	1.50	20 1.00
1 Cast-Steel Shooting Stick, medium, 75c.; 1 Planer, 40c.....		1.15	1.15
100 Boxwood Quoins, 60c.; 1 Hickory Mallet, large, 40c.....		1.00	1.00
1 Lye Brush, Tampico.....		.30	.30
50 Advertising Rules, 13 ems 12-Point.....	.04	2.00	30 1.20
20 each Double and Parallel Dash Rules.....	.08	3.20	10 each 1.60
20 Single Dash Rules.....	.06	1.20	10 .60
12 each Double and Parallel Cross Rules.....	.06	1.44	10 each 1.20
30 pounds Leads and Slugs.....	.18	5.40	20 3.60
24 Metal Foot Slugs.....	.04	.96	12 .48
20 Column Rules (6-Point) 19 $\frac{3}{4}$ inches long.....	.45	9.00	10 4.50
4 Double Head Rules (6-Point) 13 $\frac{3}{8}$ in. long.....	.40	1.60	2 .80
150 pounds 10-Point Roman (Standard Line).....	.48	72.00	125 60.00
100 pounds 8-Point Roman (Standard Line).....	.53	53.00	75 39.75
5 pounds 10-Point Italic (Standard Line).....	.48	2.40	
15 pounds 8-Point Leaders, Fractions, etc.....	.53	7.95	10 5.30
2 fonts 8-Point Woodward.....	2.25	4.50	1 2.25
2 fonts 10-Point Woodward.....	2.50	5.00	1 2.50
1 font 12-Point Woodward.....		2.80	2.80
1 font 18-Point Woodward.....		3.20	3.20
1 font 8-Point Extended Woodward.....		2.25	2.25
1 font 10-Point Extended Woodward.....		2.50	2.50
1 font 10-Point Condensed Woodward.....		2.50	2.50
1 font 12-Point Condensed Woodward.....		2.80	2.80
1 font 18-Point Condensed Woodward.....		3.20	3.20
2 pounds each 12-Point and 18-Point Spaces and Quads.....	.45	1.80	1.80
Electrotype Head.....		2.75	2.75
Borders and Ornaments.....		2.00	2.00
1 Imposing Stone, 30x60.....		12.00	12.00
Subject to Discount.....		\$466.10	\$413.98

 In ordering, always state what Italic, Leaders, Commercial Marks, Fractions, etc., are required, as none are sent unless specially ordered.

ESTIMATE FOR 7-COLUMN FOLIO—Size, 24x35 Inches

The right hand column of figures gives the amount when it is intended to use auxiliary insides

No. 4 Washington Hand Press	\$225.00		\$225.00
7-column News Chases, in halves	11.00		11.00
1 Eighteen-inch Roller Frame, Core and Casting	4.55		4.55
1 set Iron Side and Foot Sticks	3.75		3.75
6 Single Patent-Lined Galleys	2.00	12.00	4 8.00
4 Six-inch Composing Sticks	.75	3.00	3 2.25
4 Job Stands, with Racks	5.00	20.00	2 10.00
6 pairs News Cases	1.60	9.60	5 8.00
10 Job Cases	.90	9.00	8 7.20
50 yards Reglet and Furniture, assorted		2.50	30 1.50
Mallet, Planer, Shooting Stick and 100 Quoins		2.15	
1 Lye Brush, 40c; 1 Saw, \$1.25; 1 Wood Miter Box, 40c.		2.05	
75 Advertising Rules	.04	3.00	60 2.40
25 each Double and Parallel Dash Rules	.08	4.00	16 each 2.56
25 Single Dash Rules	.06	1.50	18 1.08
16 each Double and Parallel Cross Rules	.06	1.92	10 each 1.20
30 pounds Leads and Slugs, cut	.18	5.40	20 3.60
28 Metal Foot Slugs (18-Point)	.04	1.12	14 .56
24 Column Rules (6-Point) 21 $\frac{3}{4}$ inches long	.50	12.00	12 6.00
5 Double Head Rules (6-Point) 15 $\frac{5}{8}$ in. long	.45	2.25	3 1.15
2 Parallel Head Rules (5-Point) 15 $\frac{5}{8}$ in. long	.40	.80	
200 pounds 10-Point Roman (Standard Line)	.48	96.00	150 72.00
150 pounds 8-Point Roman (Standard Line)	.53	79.50	100 53.00
7 pounds 8-Point Leaders and Fractions	.53	3.71	
4 fonts 8-Point Woodward	2.25	9.00	3 6.75
2 fonts 8-Point Extended Woodward	2.25	4.50	
3 fonts 10-Point Woodward	2.50	7.50	2 5.00
2 fonts 10-Point Extended Woodward	2.50	5.00	1 2.50
1 font 12-Point Woodward		2.80	
1 font 18-Point Woodward		3.20	
Other Display Type, and Spaces and Quads, say	25.00		23.00
Heading for Paper, say	3.00		3.00
Inland Borders and Ornaments, say	5.00		4.00
1 Marble Imposing Stone, 36x72	18.00		18.00
Subject to Discount.	\$598.80		\$506.26

ESTIMATE FOR 8-COLUMN FOLIO—Size, 26x40 Inches

No. 5 Washington Hand Press	\$250.00		\$250.00
8-column News Chases, in halves	13.00		13.00
1 Twenty-inch Roller Frame, Core and Casting	5.00		5.00
1 set Iron Side and Foot Sticks	4.20		4.20
6 Single Patent-Lined Galleys	2.00	12.00	4 8.00
4 Job Stands, with Racks	5.00	20.00	2 10.00
4 Six-inch Composing Sticks	.75	3.00	3 2.25
8 pairs News Cases	1.60	12.80	6 9.60
12 Job Cases	.90	10.80	10 9.00
50 yards Reglet and Furniture, assorted		2.50	30 1.50
Mallet, Planer, Shooting Stick and 100 Quoins		2.15	
1 Saw, \$1.25; 1 Lye Brush, 45c; 1 Wood Miter Box, 40c.		2.10	
100 Advertising Rules	.04	4.00	75 3.00
75 Fancy Brass Dashes	.10	7.50	50 5.00
16 each Double and Parallel Cross Rules	.06	1.92	10 each 1.20
35 pounds News Leads	.18	6.30	20 3.60
32 Metal Foot Slugs	.04	1.28	16 .64
28 Column Rules (6-Point) 23 $\frac{3}{4}$ inches long	.55	15.40	14 7.70
5 Double Head Rules (6-Point) 17 $\frac{7}{8}$ in. long	.50	2.50	3 1.50
2 Parallel Head Rules (5-Point) 17 $\frac{7}{8}$ in. long	.45	.90	
250 pounds 10-Point Roman (Standard Line)	.48	120.00	150 72.00
175 pounds 8-Point Roman (Standard Line)	.53	92.75	125 66.25
7 pounds 8-Point Leaders and Fractions	.53	3.71	
4 fonts 8-Point Woodward	2.25	9.00	3 6.75
4 fonts 10-Point Woodward	2.50	10.00	3 7.50
2 fonts 12-Point Woodward	2.80	5.60	
2 fonts 18-Point Woodward	3.20	6.40	
Other Display Type, and Spaces and Quads, say	26.00		22.00
Heading for Paper, say	3.25		3.25
Inland Borders and Ornaments, say	5.00		4.75
1 Marble Imposing Stone, 36x72	18.00		18.00
Subject to Discount.	\$677.06		\$556.55

Five-column Quarto outfit amounts to about the same as an 8-column Folio.

IMPORTANT NOVELTIES!

IMPROVED DASHES AND DOUBLE QUOTATION MARKS

TO CARRY out suggestions made to us by a number of our most progressive customers, who were dissatisfied with the ordinary Em Dash (when used as a mark of punctuation) and the Single Commas and Apostrophes used for quoting, we have cut a new series each of Improved Em Dashes and Double Quotation Marks, and take pleasure in presenting specimens of them in the following matter. We have no doubt that they will be generally welcomed.

The Dashes are somewhat heavier in face than the old Dashes, and are cut slightly shorter in length, so that—while they are cast on em bodies—it is no longer necessary to set thin or hair spaces between them and adjoining words, a feature which every compositor will appreciate. They are provided with an extra nick, to more readily distinguish them from ordinary Dashes.

"Improved Em Dashes" are supplied in proportionate quantity with all our Modern and Old Style Romans fonts, without extra charge, the quantity of ordinary Dashes in the fonts being reduced to that extent. These Dashes are also put up separately in 1-pound fonts, which are furnished at the same prices as the Romans. They will work with any face, whether this be of our make or not, and printers will find this a convenient way of procuring them.

The "Double Quotation Marks" comprise those for beginning and ending a quotation. Those for the beginning differ from the turned Commas, having the "tails" descending instead of ascending, and matching in reverse those for ending—this being the form most approved by tasteful book printers. To obviate the necessity of setting thin spaces after them, the "Quotes" for beginning are cast with the appropriate space after each.

"Double Quotation Marks" are put up in 1-pound fonts containing both characters, and are supplied at Roman prices. They are not furnished with the regular Romans, unless specially ordered. Printers will do well to order one or more of these small fonts, since they come in this convenient shape.

12-POINT

Will. Eskew, Wellston, Ohio—"The more I learn of your system the better I like it."

11-POINT

Albert W. Dennis, Lynn, Mass.—"I have often wondered why some one did not attempt it before."

10-POINT

D. B. Laudis, Lancaster, Pa.—"Your Standard Line idea is something printers should have had years ago."

9-POINT

Charles T. Henderson, Toulon, Ill.—"I am pleased with your faces, and am also greatly taken with Standard Line."

8-POINT

W. H. Bevis, Pawtucket, R. I.—"Your system of type-making is certainly a great improvement over the common way, and I have no doubt the type will pay for itself in the time saved."

7-POINT

Henry Hahn, foreman "Northwestern Miller," Minneapolis, Minn.—"We are eagerly watching your output and shall try to give you our business, putting in your type as fast as the old wears out."

6-POINT

E. L. Wepf, Denver, Colo.—"I like your type not only as to its lining feature, but the making of figures with Old Style type and above the line of the same height. When I need more type you will hear from me."

5½-POINT

W. E. Fleming, Belleville, Ill.—"I am highly elated over your Standard Line system, and wonder why founders who have devoted a life-time to the business have never catered to the printers' convenience in casting type."

5-POINT

E. D. Wescott, Reading, Pa.—"You have made another step towards perfection. The point system was a long one, you have made another. I think the tests have all been made, and when I lay your type I will merely be putting a good thing into practical use."



STANDARD LINE LEADERS

»»»»««««

Our **Standard Line Leaders** are cast from a new, hard and tough composition. We guarantee that the dots will not break off and that they wear longer than any others. They are made in four styles, as shown below, and are supplied in 2-pound and 5-pound fonts, at the following prices per pound:

5-Point.....	\$1.20	10-Point	\$0.48
5½-Point .....	.74	11-Point .....	.46
6-Point.....	.64	12-Point .....	.45
7-Point.....	.56	14-Point .....	.45
8-Point.....	.53	16-Point .....	.45
9-Point.....	.50	18-Point .....	.45

»»»»««««

Standard Line Round-Dot Leaders No. 1, (two dots to em), cast on all bodies from 5-Point to 18-Point, in en, em, 1½-em, 2-em and 3-em widths.

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Standard Line Fine-Dot Leaders No. 2, cast on all bodies from 6-Point to 14-Point, in en, em, 1½-em, 2-em and 3-em widths.

.....

Standard Line Round-Dot Leaders No. 3, (one dot to em), cast on all bodies from 6-Point to 12-Point, in en, 2-em and 3-em widths.

.

Standard Line Hyphen Leaders No. 4, cast on all bodies from 5-Point to 12-Point, in en, em, 1½-em, 2-em and 3-em widths.

»»»»««««

Standard Line Leaders on any body will line with every Roman or display face cast by us on that body. Any Standard Line Leader, no matter what body, may be made to line accurately with all faces on larger or smaller bodies by means of simple justification with leads and slugs; this makes them specially available for large-face date lines, etc.

The following specimen illustrates how our four styles of 10-Point Standard Line Leaders line with various faces cast on 10-Point body:

Roman No. 20.....**Ext. Old Style**.....Old Style No. 9
Roman No. 23.....**Woodward**.....Old Style No. 10
German No. 1.....**Gothic No. 1**.....French Old Style
Italic No. 20 *Gothic No. 6* *O. S. Italic No. 9*
Caledonian Italic-----1234567890-----*French O. S. Italic*
Antique No. 1.....*Gothic Italic No. 1*.....**Latin Series**
Latin Antique.....**Tudor Black**.....**Latin Condensed Series**

No. 20 Series for Newspapers

Unless Otherwise Ordered, En Set Figures are Furnished

THE INLAND TYPE FOUNDRY, ST. LOUIS

German, French, Spanish and Swedish Accents are Made

5½-POINT ROMAN No. 20

STANDARD LINING SYSTEM

One of the most important changes is our lining system. One glance at the specimen sheets issued during the past few years will show that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and the failure to take into account all the conditions has rendered the results unsatisfactory. All our type is cast "Standard" Line, including Romans, Italics and all job faces, therefore, all faces on one body line with one another perfectly. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those that could be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders is required for each body, etc., etc. Not only are all faces of each body on the same line, but faces of different bodies justify in line with one another by the use of 2-Point or 1-Point leads, the latter being necessary only on the smaller sizes. As the spaces of all bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the utmost importance in job work, enabling the compositor to use the caps of the next smaller size for small caps, thus resulting in a great saving of material. Not only will all faces line with the

12345 abcdefghijklmnopqrstuvwxyz 67890

ABCDEF GHIJ KLMNOPQRSTU VWXYZ&

12345 ABCDEFGHIJ KLMNOPQRSTU VWXYZ& 67890

One of the most important changes is our new lining system. A glance at the specimen sheets issued during

6-POINT ROMAN No. 20

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years shows that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, however, failure to take into account all the conditions rendering the results unsatisfactory. All our type, including the Romans and Italics, Titles, Gothics, Antiques, and all job faces, are cast "Standard" Line, therefore all faces on one body line with one another. The advantages of this system are so many it would be difficult to enumerate all of them. Amongst those which could be mentioned are: That it is possible now to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with any body letter, as in railroad work; to have but one set of leaders in German offices where Roman is also used; but one lot of leaders will be required for each body, etc., etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another by the use of 2-Point or 1-Point leads, the latter being required only on the smaller bodies. As the spaces of all our bodies are point set, fractions or multiples of points, they can be used for justification equally as well. This feature is of the greatest importance in job work, by enabling compositor to use the caps of

12345 abcdefghijklmnopqrstuvwxyz 67890

ABCDEF GHIJ KLMNOPQRSTU VWXYZ&

12345 ABCDEFGHIJ KLMNOPQRSTU VWXYZ& 67890

One of the most important changes is our lining system. A glance at specimen sheets issued during

7-POINT ROMAN No. 20

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years will show that a constant demand for something of this character has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into consideration all the conditions has rendered the results unsatisfactory. All our type, including Romans, Italics, and all job faces, are cast "Standard" Line, therefore all letters on the same body line with one another perfectly. The advantages of this system are many and it would be difficult to enumerate all of them. We could mention among other things, that: It is possible by this system to line any Italic or Title with any Roman; to use heavy job letter, figures or characters in conjunction with different faces on the same job, as railroad work; but one lot of leaders is required for each body, etc., etc. Not only are faces of each body on the same line, but faces of different bodies justify in line with one another by the use of 2-Point and 1-Point

12345 abcdefghijklmnopqrstuvwxyz 67890

ABCDEF GHIJ KLMNOPQRSTU VWXYZ&

12345 ABCDEFGHIJ KLMNOPQRSTU VWXYZ& 67890

One of the most important changes is our new lining system. A glance at the various

INLAND TYPE FOUNDRY

18

St. Louis, Mo., U. S. A.

No. 20 Series for Newspapers

Unless Otherwise Ordered, En Set Figures are Furnished

THE INLAND TYPE FOUNDRY, ST. LOUIS

German, French, Spanish and Swedish Accents are Made

8-POINT ROMAN No. 20

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during recent years clearly shows a constantly increasing demand for something of this description, which has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, however, and failure to take into account all the conditions has rendered the results unsatisfactory. All our types are "Standard" Line, including Romans, Italics and all job faces, therefore the faces of all letters on same body line together perfectly. It would be difficult to enumerate the many advantages of this system, but we can mention among others that: It is now possible to line any Italic or Title with any Roman; to have but one set of figures in the German offices where Roman faces are also used; but one lot of

1234 abcdefghijklmnopqrstuvwxyz 5678
ABCDEFGHIJKLMNPOQRSTUVWXYZ
12345 ABCDEFGHIJKLMNOPQR 67890

One of the most important changes is our lining system. A glance at specimen sheets

9-POINT ROMAN No. 20

STANDARD LINING SYSTEM

One of the most important changes is our improved lining system. A glance at specimen sheets issued during recent years will show that a constant demand for something of this character has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, as neglect to take into account all the conditions has rendered the results unsatisfactory. All our type, including Romans, Italics and all job faces, is "Standard" Line, and faces on same body will therefore line with one another. The advantages of this system are many and it would be difficult to enumerate all of them, but we could mention among other things that: Any Italic or Title will line with

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNPOQRSTUVWXYZ
12345 ABCDEFGHIJKLMNOP 67890

One of the most important changes is our new lining system. A glance at the

10-POINT ROMAN No. 20

STANDARD LINING SYSTEM

Our lining system is certainly one of the greatest improvements in the production of type faces. A glance at the specimen sheets issued during recent years will show that an ever increasing demand for something of this description has led to repeated attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to consider all the conditions has rendered the results unsatisfactory. Our type is cast "Standard" Line, and all faces on same body line with one another perfectly. The advantages of this system are so many that it would be

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNPOQRSTU
12345 ABCDEFGHIJKLM 67890

Our lining system is certainly one of the greatest improvements in the

No. 23 Series for Newspapers

Unless Otherwise Ordered, En Set Figures are Furnished

THE INLAND TYPE FOUNDRY, ST. LOUIS

German, French, Spanish and Swedish Accents are Made

<p>5-POINT ROMAN No. 23</p> <p>STANDARD LINING SYSTEM</p> <p>One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem; these efforts were sporadic and inconsistent and failure to take into account all the conditions has rendered the results unsatisfactory. Our type is cast "Standard" Line and includes Romans, Italics and all job faces; and therefore, faces on one body line with one another perfectly. The advantages of this system are now so many that it would be difficult to enumerate all of them. Among those that could be mentioned are that it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one lot of leaders is required for each body, but one lot of leaders is required for each body on the same line, but faces of different bodies justify in line with one another by the use of 2-Point or 1-Point leads, the latter being necessary only on the smaller sizes. As the spaces of bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the utmost importance in job work, enabling the compositor to use the caps of the next smaller size for small caps, thus resulting in a great saving of material. Not only will all faces line with the standard leaders, but the line having been placed in such a position on the body that the face will line in every case with 2-Point dotted or single rule by the use of 2-Point or 1-Point leads</p> <p>12345 abcdefghijklmnopqrstuvwxyz 67890 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 12345 abcdefghijklmnopqrstuvwxyz 67890</p>	<p>5½-POINT ROMAN No. 23</p> <p>STANDARD LINING SYSTEM</p> <p>One of the most important changes is our lining system. In glancing over specimen sheets issued during the past few years you will notice that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent and failure to take into account all the conditions has rendered the results unsatisfactory. All our type is cast "Standard" Line, including Romans Italics and all job faces; therefore, all faces on one body line with one another perfectly. The many advantages of this system are so great that it would be difficult to enumerate all of them. Among those that could be mentioned are: It is now possible to line any Italic or Title with all Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders is required for each body, etc., etc. Not only are all faces of each body on the same line, but faces of different bodies justify in line with one another by the use of 2-Point or 1-Point leads, the latter being necessary only on the smaller sizes. As the spaces of all bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the utmost importance in job work, enabling the compositor to use the caps of the next smaller size for small caps, thus resulting in a great saving of material. Not only will all faces line with the</p> <p>12345 abcdefghijklmnopqrstuvwxyz 67890 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 12345 abcdefghijklmnopqrstuvwxyz 67890</p>	<p>6-POINT ROMAN No. 23</p> <p>STANDARD LINING SYSTEM</p> <p>One of the most important changes is our lining system. Glancing at specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, failure to take into account all the conditions having rendered the results anything but satisfactory. All our type, which includes Romans, Italics, Titles, Antiques and Gothics, and all the other job faces, is cast on our "Standard" Line, and therefore, all faces of one body line with one another. The many advantages of this system make it difficult to enumerate all of them. Among those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, characters or figures with different faces on the same job, as in railroad work; in German offices, where Roman is also used, to have but one set of figures; that but one lot of leaders need be purchased for each body, etc. Not only are all faces of each body on the same line, but faces of different bodies justify easily in line with one another by use of 2-Point or 1-Point leads, latter size being necessary only on smaller sizes. Spaces of all bodies are point set, fractions or multiples of</p> <p>12345 abcdefghijklmnopqrstuvwxyz 67890 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 12345 abcdefghijklmnopqrstuvwxyz 67890</p>
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One of the most important changes is our lining system. A glance at specimen sheets issued during

One of the important changes is our lining system and a glance at specimen sheets issued

No. 23 Series for Newspapers

Unless Otherwise Ordered, En Set Figures are Furnished

THE INLAND TYPE FOUNDRY, ST. LOUIS

German, French, Spanish and Swedish Accents are Made

8-POINT ROMAN No. 23

STANDARD LINING SYSTEM

One of the most important changes is our lining system. One glance at the specimen sheets issued during the past few years will show that the demand for something of this kind has led to ever-recurring efforts towards a solution of the problem. These efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results anything but satisfactory. All our type, including Romans, Italics, Titles, Gothics, and all job faces, is cast "Standard" Line, all faces on the one body lining together perfectly. It would be difficult to here enumerate the many advantages of this system, but we could mention among other things, that: It is now possible to line any Italic or Title letter with

123 abcdefghijklmnopqrstuvwxyz 456
ABCDEF GHIJ KLMNOPQRSTU VW
12345 ABCDEFGHIJ KLMNOP 67890

One of the most important changes is our lining system. A glance at the specimens

9-POINT ROMAN No. 23

STANDARD LINING SYSTEM

One of the most decided changes is our new lining system. A glance at the specimen sheets issued during the past few years will show that a constant demand for something of this kind has led to ever-recurring attempts to solve the problem; but these efforts have been sporadic and inconsistent, failure to consider and take into account all the conditions having rendered the result anything but satisfactory. All our types are cast "Standard" Line, including all Romans, Italics, Titles, Gothics and all other job faces; therefore, faces on one body will all line with one another perfectly. The advantages

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ABCDEF GHIJ KLMNOPQRSTU
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One of the most important changes is our new lining system. A glance

10-POINT ROMAN No. 23

STANDARD LINING SYSTEM

One of the important changes is our lining system. A glance at the specimens issued during the past few years shows that a constant demand for something of this kind has led to recurrent attempts to master this difficult subject; the efforts were sporadic and inconsistent, and failure to take into account all conditions has rendered the result anything but satisfactory. All our type is cast "Standard" Line, including all Romans, Italics, Gothics and Titles, as well as all other faces

abcdefghijklmnopqrstuvwxyz
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One of the greatest changes is our lining system. A glance at

No. 22 Series for Newspapers

Unless Otherwise Ordered, En Set Figures are Furnished

THE INLAND TYPE FOUNDRY, ST. LOUIS

German, French, Spanish and Swedish Accents are Made

5½-POINT ROMAN No. 22

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem. These efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. Our types are cast "Standard" Line, including Romans and Italics, Titles, Gothics, Antiques, and all other job letter, consequently all faces on one body line with one another. The advantages of this system are many, and it would be difficult to enumerate all of them. We could, however, mention among other things, that: It is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used, etc., etc. Not only are all the faces of each body on the same line, but faces of other bodies justify in line with one another by the use of 2-Point and 1-Point leads, it being necessary to use the latter only on the smaller bodies. As the spaces of all our bodies are point set, fractions or multiples of points, they can be used equally well for this justification. This feature is of great importance in job work, enabling the compositor to use the caps of the next smaller size of series for small caps, thus saving much material. Not

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ABCDEF GHIJ KLMNOPQRSTUVWXYZ&

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One of the most important changes is our lining system. A glance at specimen sheets issued during

6-POINT ROMAN No. 22

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years shows that the constant demand for something of this kind has led to recurrent attempts to solve the problem. These efforts have ever been sporadic and inconsistent, and failure to take into account all the conditions rendered the results unsatisfactory. All our type, which includes Romans, Italics, Titles, and all job faces, is on "Standard" Line, and therefore all faces of one body line with one another. The advantages of this new system are so many that it would be difficult to enumerate all of them. Among them can be mentioned: That it is now possible to line any Italic or Title with any Roman; to use heavy letter, figures or characters with different faces on the same job, as railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders are required for each body. Not only are all faces of each body on the same line, but faces of different bodies justify in line with one another by the use of 2-Point or 1-Point leads; the latter are necessary only on the smaller sizes. As the spaces of all bodies are point set, fractions

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One of the most important changes is our new lining system. A glance at the specimen sheets

7-POINT ROMAN No. 22

STANDARD LINING SYSTEM

One of the most important changes is our new lining system. A glance at the specimen sheets issued during the past will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem but these efforts have been sporadic and inconsistent, and the failure to take into account all the conditions has rendered the results unsatisfactory. All our type is cast on "Standard" Line, including all job faces, Romans and Italics; all faces on one body lining with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Amongst those which can be mentioned are: It is now possible to line any Italic or Title with any Roman and to use heavy job letter, characters or figures with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is used; that but one lot of leaders

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One of the most important changes is our lining system. A glance at the specimens

INLAND TYPE FOUNDRY

22

7-8-Point size shown on page 26.

ST. LOUIS, Mo., U. S. A.

No. 24 Series for Newspapers

Unless Otherwise Ordered, En Set Figures are Furnished

THE INLAND TYPE FOUNDRY, ST. LOUIS

German, French, Spanish and Swedish Accents are Made

6-POINT ROMAN No. 24*

STANDARD LINING SYSTEM

One of the most important changes is our new system of lining. A glance through the specimen books issued during the past few years will show that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results most unsatisfactory. All our type, including Romans and Italics, Titles, Antiques, Gothics, and all job faces, is cast on "Standard" Line, and therefore all faces of one body line with one another. The advantages of this system are so abundant that it would be difficult to enumerate all of them. But among those that may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy letter, figures or characters with different characters on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one set of leaders is required for each body in an office, etc. Not only are all faces of each body on the same line, but faces of various bodies justify in line with one another by the means of 2-Point and 1-Point leads, the latter being needed only for the smaller bodies. As the spaces of all our bodies are point set, fractions or multiples of

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ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEF GHIJ KLMNOPQRSTUVWXYZ&

One of the important changes is our new system of lining. A glance at the specimen sheets that issued

7-POINT ROMAN No. 24*

STANDARD LINING SYSTEM

One of the most important changes is our new lining system. A glance at the specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent efforts to solve the problem; but these attempts have been sporadic and inconsistent, the failure to take into account all the conditions having rendered the results unsatisfactory. All our type, including Romans and Italics, as well as Titles, Antiques, Gothics, and all other job faces, is cast "Standard" Line; therefore all faces of one body line with one another. The advantages of this system are so many that it would be very difficult to enumerate all of them. Among those that may be mentioned are: It is now possible to line any Italic or Title with any Roman; to make use of heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders is needed for each body, etc. Not only are all faces of each body on the same

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ABCDEF GHIJ KLMNOPQRSTUVWXYZ&

One of the important changes is our system of lining. A glance at the specimen sheets that

8-POINT ROMAN No. 24

STANDARD LINING SYSTEM

One of the most important changes is our new system of lining. One glance at the specimen sheets issued during the past few years shows that the constant demand for something of this nature has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. All our type, including Romans, Italics, and Titles, Antiques, Gothics, as well as all other faces, is cast "Standard" Line, by reason of which all faces of one body will line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them; but among those that may here be mentioned are: It is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters of various

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ABCDEF GHIJ KLMNOPQRSTUVWXYZ&

One of the important changes is our new system of lining. A glance at the specimen

INLAND TYPE FOUNDRY

*No. 24 Series cast to order only.

23

9-Point size shown to page 26.

St. Louis, Mo., U. S. A.

No. 25 Series for Newspapers

Unless Otherwise Ordered. En Set Figures are Furnished

THE INLAND TYPE FOUNDRY, ST. LOUIS

German, French, Spanish and Swedish Accents are Made

5-POINT ROMAN NO. 25

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem: these efforts, however, have been sporadic and without consistency, and failure to take into account all the conditions has rendered the results highly unsatisfactory. All our type, including Romans and Italics, Titles, Antiques, Gothics, and all job faces, is cast on "Standard" Line; therefore, all faces cast on the same body line with one another perfectly. The advantages of this system are so many that it would be difficult to enumerate all of them. But among those that could be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter and figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one set of leaders is required for each body, etc. Not only are all the faces of each body on the same line, but faces cast on different bodies justify in line with one another by the use of 2-Point or 1-Point leads, the 1-Point size being necessary only with the smaller bodies. As the spaces of all bodies are point set, or fractions or multiples of points, they can also be used for this justification. This feature is of the very highest importance in job work, enabling the compositor to use the caps of the next smaller size for small caps, resulting in a great saving of material. Not only will all faces line with the standard leaders

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

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One of the important changes is our lining system. A glance at the specimen sheets issued during the past few

512-POINT ROMAN No. 25

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years will show that a constant demand for something of this character has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failures have taken into consideration all the conditions has rendered the results unsatisfactory. All our type, including Romans, Italics, and all job faces, is cast "Standard" Line; therefore all faces on the same body line with one another perfectly. The advantages of this system are so many that it would be difficult to enumerate all of them. We could mention among other features, that: It is possible by this system to line any Italic or Title with any Roman; to use heavy job letter, figures or characters in conjunction with different faces on the same job, as in railroad work; but one lot of leaders is required for each body, etc. Not only are the faces of each body on the same line, but the faces of different bodies justify in line with one another by the use of 2-Point and 1-Point leads, the latter being necessary only on the smaller sizes. As the spaces of all bodies are point set, fractions or multiples of points, it is possible to use them for this justification as well. This feature is of the utmost value in job work, enabling the compositor to use

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One of the important changes is our lining system. A glance at the specimen sheets issued

6-POINT ROMAN No. 25

STANDARD LINING SYSTEM

One of the most important changes is in our new lining system. A glance at the specimen sheets issued during the past few years will show one that the constant demand for something of this nature has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. All our type, including Romans, Italics, and all job faces, is cast "Standard" Line, and therefore all faces of one body line with one another. The advantages of this new system are so many that it is difficult to enumerate them all. Among those which can be mentioned are: It is now possible to line accurately any Italic or Title with any Roman; to use heavy letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is used; that but one lot of leaders are required for each body. Not only are all faces of each body on the same line, but the faces of different bodies justify in line with one another by the use of 2-Point and 1-Point leads, the latter being necessary

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ 67890

One of the important changes is our new lining system. A glance at the specimen

No. 27 Series—On Point and Half-Point Sets

Unless Otherwise Ordered, En Set Figures are Furnished

THE INLAND TYPE FOUNDRY, ST. LOUIS

German, French, Spanish and Swedish Accents are Made

6-POINT ROMAN No. 27

STANDARD LINING SYSTEM

One of the most important changes is our lining system. One glance at the specimen sheets issued during the past few years will show that a constant demand for something of this kind has led to ever recurrent efforts to solve the problem; but these attempts have been sporadic, also inconsistent, and failure to take into account every condition has rendered the results unsatisfactory. All our type, including Romans and Italics, and Titles, Antiques, Gothics, and all other job faces, is cast on "Standard" Line; therefore all faces on one body line perfectly with one another. The advantages of this system are so many that it would be a difficult matter to enumerate all of them. But among those which may be mentioned are: That is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same line, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders need be purchased for each body, etc. Not only are all the faces of each body on the same line, but the faces of different bodies justify in line with one another readily by the use

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12345 ABCDEF GHIJ KLMNOPQRSTUVWXYZ 67890

One of the most important changes is our new lining system. A glance at the specimen sheets

7-POINT ROMAN No. 27

STANDARD LINING SYSTEM

One of the most important changes is our new lining system. A glance at the specimen sheets issued in the past few years will show that a constant demand for something of this nature has led to ever recurrent efforts to solve the vexing problem. But these attempts have been sporadic and inconsistent, the failure to take into account all the conditions has rendered the results unsatisfactory. All our type, including Romans, Italics, and Titles, Antiques, Gothics, and all other faces, is cast on "Standard" Line, and therefore all faces of one body will line with one another. The advantages of this system are so many that it would be difficult to enumerate them all. But among those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of

123 abcdefghijklmnopqrstuvwxyz 456
ABCDEF GHIJ KLMNOPQRSTUVWXYZ
12345 ABCDEF GHIJ KLMNOPQRSTUVWXYZ 67890

One of the most important changes is our new lining system. A glance at specimen

8-POINT ROMAN No. 27

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during recent years shows that a constant demand for something of this nature has led to ever recurrent efforts to solve the vexing problem; but these attempts were sporadic and inconsistent, and the failure to take into account all the conditions has rendered results unsatisfactory. All our type, which includes Romans, Italics, Titles, and Antiques, Gothics, and all other job faces, is cast "Standard" Line, hence all faces on each body line with one another perfectly. The advantages of this system are so numerous that it would be impossible to count them all. Among those that may here be mentioned are: It is now possible to

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ABCDEF GHIJ KLMNOPQRSTUVWXYZ
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One of the most important changes is our new lining system. A glance over

Various Faces for Newspapers

Unless Otherwise Ordered, En Set Figures are Furnished

THE INLAND TYPE FOUNDRY, ST. LOUIS

German, French, Spanish and Swedish Accents are Made

8-POINT ROMAN No. 22

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during the last few years shows that constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results anything but satisfactory. All our type, including Romans, Italics, Titles, Antiques and Gothics, and all other jobbing faces, is cast "Standard" Line, and therefore all faces of one body will line with one another. Advantages of this system are so many that it would be difficult to enumerate all of them. Amongst those which may be stated are: That

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One of the most important changes is our new lining system. A glance at the

INLAND TYPE FOUNDRY

6-POINT ROMAN No. 26

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years shows that a constant demand for something of this nature has led to recurrent attempts to solve the problem. These efforts have been sporadic and inconsistent, the failure to take into account all the conditions having rendered the results obtained anything but satisfactory. All our type, which includes Romans, Italics, Titles, Antiques, and all jobbing faces, is cast on "Standard" Line; therefore, all faces of one body line with one another. The advantages of this system are so many it would be difficult to enumerate all of them. Among those that could be mentioned are: It is possible now to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman type is also used; that but one lot of leaders is required for each body in an office, etc. Not only are all faces of each body on the same line, but faces of different bodies line with one another with easy justification by use of 2-Point or 1-Point leads, the latter being required only on the smaller sizes. As the spaces of all

12345 abcdefghijklmnopqrstuvwxyz 67890
ABCDEF GHIJ KLMNOPQRSTU VWX YZ &
12345 ABCDEFGHIJ KLMNOPQRSTU VWX YZ & 67890

One of the most important changes is our lining system. A glance at specimen sheets issued during

26

9-POINT ROMAN No. 24

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during years past shows that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results anything but satisfactory. All our type, including Romans, Italics, Titles, Gothics, and all other jobbing faces, is cast on the improved "Standard" Line, therefore all faces on one body line with one another. It would be very difficult to here enumerate the many advantages

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One of the important changes is our lining system. A glance into specimen

ST. LOUIS, MO., U. S. A.

Unless otherwise ordered, the En Set
Figures are supplied with all fonts

5½-POINT ROMAN No. 20

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during past few years shows that constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the resulting Romans but satisfactory. All our type is cast "Standard" Line, including Romans and Italics, Antiques, Gothics, and all other job faces; therefore all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Amongst those which can be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders need be purchased for each body, etc., etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another perfectly by the use of 2-Point or 1-Point leads, the latter being necessary only in the smaller bodies. As spaces of all bodies later being necessary only in the smaller bodies. As spaces of all bodies are point set, fractions or multiples of points, they can be used for all job justifications as well. This feature is of the greatest importance in all job work, and by enabling the compositors to use the caps of the next smaller size of series for small caps results in the saving of much material. Not only will all faces line with the standard leaders, but will line with 2-Point single or dotted rule perfectly by the use of 2-Point or 1-Point leads and standard quads. In spite of the general use of leaders it is often necessary to use rule, and this innovation, which enables the printer to have accurate lining without the use of cardboard, will be appreciated. The f's and j's are in all cases, except Italics and Scripts, made non-kerning, not only doing away with the useless expense of the f combinations, but securing absolute immunity from breakage after the type is locked up, and insuring better electrotypes. The same plan is followed with the descenders, making all non-kerning. Throughout the Old Styles the figures above and below the line have been abandoned, and while retaining the old style design these important characters have been made of uniform size and line, adapting them to all uses and making them handsomer and more legible. All small

12345 abcdefghijklmnopqrstuvwxyz 67890
ABCDEFGHIJKLMN O PQRSTU VWXYZ &

12345 ABCDEFGHIJKLMN O PQRSTU VWXYZ & 67890

One of the most important changes is our new lining system. A glance at the specimen sheets issued during the past few years shows that a constant demand

INLAND TYPE FOUNDRY



FACES

German, French, Spanish and Swedish
Accents are made for these faces

5½-POINT ROMAN No. 20

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. Now a glance at the specimen sheets issued during the past few years shows that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, failure to take into account all the conditions rendering results unsatisfactory. All our type is cast on the improved "Standard" Line, including Romans and Italics, Titles, Antiques, Gothics, and all other faces; therefore all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Amongst those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders need be purchased for each body, etc., etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another accurately by the use of 2-Point or 1-Point leads, the latter being necessary only on the smaller bodies. As the spaces of all the bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in all job work, and by enabling the compositor to use the caps of the next smaller size of the series for small caps results in the saving of much material. Not only will all faces line with the standard leaders, but will line with 2-Point single or dotted rule perfectly by the use of 2-Point or 1-Point leads and standard quads. In spite of the general use of leaders it is often necessary to use rule, and this innovation, which enables the printer to have accurate lining without the use of cardboards, will be appreciated. Throughout the Old Styles the figures above and

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ABCDEFGHIJKLMN O PQRSTU VWXYZ &

12345 ABCDEFGHIJKLMN O PQRSTU VWXYZ 67890

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years will show that the

St. Louis, Mo., U. S. A.

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Figures are supplied with all fonts

BOOK

6-POINT ROMAN No. 20

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, failure to take into account all the conditions rendering results unsatisfactory. All our type is cast on the improved "Standard" Line, including Romans and Italics, Titles, Antiques, Gothics, and all other job faces; therefore all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Amongst those which can be mentioned are: That it is now possible to line any *Italic* or *Title* with any *Roman*; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where *Roman* is also used; that but one lot of leaders need be purchased for each body, etc., etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another accurately by the use of 2-Point or 1-Point leads, the latter being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling the compositor to use the caps of the next smaller size of the series for small caps results in the saving of much material. Not only will all faces line with the standard leaders, but will line with 2-Point single or dotted rule perfectly by the use of 2-Point or 1-Point leads and standard quads. In spite of the general use of leaders it is often necessary to use rule, and this innovation, which enables the

12345 abcdefghijklmnopqrstuvwxyz 67890

ABCDEF GHIJ KLMNOPQRSTU VWXYZ&

12345 ABCDEFGHIJ KLMNOPQRSTU VWXYZ& 67890

One of the important changes is our lining system. A glance at the specimen sheets issued during the past few years shows that the

INLAND TYPE FOUNDRY



FACES

German, French, Spanish and Swedish
Accents are made for these faces

7-POINT ROMAN No. 20

THE STANDARD LINING SYSTEM

One of the important changes is our lining system. A glance at the specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem. These efforts, however, have been sporadic and inconsistent, failure to take into account all the conditions having rendered the results unsatisfactory. All our type is cast "Standard" Line, including Romans, Italics, and all job faces, therefore all faces on the same body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those which may be mentioned are: It is now possible to line any *Italic* or *Title* with any *Roman*; in German offices, where *Roman* is also used, to have but one set of figures; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; that but one lot of leaders need be purchased for each body, etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another by the use of 2-Point or 1-Point leads, the latter size being necessary only on the smaller bodies. The spaces of all bodies being point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling the compositor to

12345 abcdefghijklmnopqrstuvwxyz 67890

ABCDEF GHIJ KLMNOPQRSTU VWXYZ&

12345 ABCDEFGHIJ KLMNOPQRSTU VWXYZ& 67890

One of the most important changes is our lining system and a glance at the specimen sheets issued during past few

ST. LOUIS, MO., U. S. A.

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8-POINT ROMAN No. 20

BOOK

THE STANDARD LINING SYSTEM

One of the most important changes is our new lining system. A glance at the specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem. These efforts have been sporadic and inconsistent, failure to take into account all the conditions having rendered the results anything but satisfactory. All our type, including Romans and Italics, Titles, Antiques, Gothics, and all job faces, is cast "Standard" Line, and therefore all faces of one body line with one another. The advantages of this system are so many that it were difficult to enumerate all of them. Amongst those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, characters or figures with different faces on the same job, as in railroad work; in German offices, where Roman is also used, to have but one set of figures; that but one lot of leaders need be purchased for each body, etc. Not only are all faces of each body on the same line, but

12345 abedefghijklmnopqrstuvwxyz 67890
ABCDEF GHIJ KLMNOPQRSTUVWXYZ&
12345 ABCDEF GHIJ KLMNOPQR 67890

One of the most important changes is our new lining system. A glance at the specimen sheets issued during

INLAND TYPE FOUNDRY



German, French, Spanish and Swedish
Accents are made for these faces

FACES

9-POINT ROMAN No. 20

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years shows that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. All our type, including Romans, Italics, Titles, Antiques, Gothics, and all other job faces, is "Standard" Line, and therefore all faces of one body line with one another. The advantages of this system are so many that it were difficult to enumerate all of them. Amongst those which may be mentioned are: That it is possible to line any Italic or Title with any Roman; to use heavy job letter or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is

abedefghijklmnopqrstuvwxyz
ABCDEF GHIJ KLMNOPQRSTUVWXYZ&
12345 ABCDEF GHIJ KLMNOPQR 67890

One of the most important changes is our lining system and a glance at specimen sheets issued during

ST. LOUIS, MO., U. S. A.



BOOK

10-POINT ROMAN No. 20

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years shows that the constant demand for something of this character has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, however; failure to take into account all the conditions rendering results unsatisfactory. All our types are cast on the improved "Standard" Line, including all Romans, Italics, Titles, Gothics, and other job faces, therefore, all faces of one body line with one another. Among many of the other advantages of this system which may here be mentioned are: That it is now possible to line

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ABCDEF GHIJ KLMNOPQRSTU VWXYZ&

12345 ABCDEFGHIJ KLMNOPQR 67890

One of the important changes is that of the improved lining system. A glance at specimen

FACES

German, French, Spanish and Swedish
Accents are made for these faces

11-POINT ROMAN No. 20

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years will show that the constant demand for something of this description has led to ever recurrent efforts towards a solution of the problem; but these attempts have been sporadic and inconsistent, failure to take into account all conditions rendering the results unsatisfactory. All our types are "Standard" Line, including Romans and Italics, Titles, Gothics and all other job faces, and therefore all faces of one body line with one another. Among the

abcdefghijklmnopqrstuvwxyz

ABCDEF GHIJ KLMNOPQRSTU VWXY

12345 ABCDEFGHIJ KLMNOPQR 67890

One of the most important changes is our lining system. A glance at the specimen

BOOK

12-POINT ROMAN No. 20

OUR NEW LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during recent years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, failure to take into account all of the conditions having rendered the results anything but satisfactory. All our type is cast on "Standard" Line, including all job

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 ABCDEFGHIJKLMNO 67890

One of the greatest changes is that of our lining system. A glance at recent



German, French, Spanish and Swedish
 Accents are made for these faces

FACES

6-POINT ROMAN No. 21

THE STANDARD LINING SYSTEM

One of the most important changes is our new system of lining. A glance at the specimen sheets issued during the past years shows that the constant call for something of this kind has led to ever recurrent attempts to solve the problem; however, these efforts have been sporadic and inconsistent, and the failure to take into account all the conditions has caused the results to be unsatisfactory. All our type, including Romans and Italics, Titles, Antiques and Gothics, as well as all the other job faces, is cast on the improved "Standard" Line, and therefore all faces of one body line with one another. The advantages of this new system are so many that it would be difficult to enumerate all of them. But among those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders need be purchased for each body, etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another accurately by the use of 2-Point or 1-Point leads, the latter size being necessary only on the smaller bodies. As the spaces of all our bodies are cast on point sets, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling the compositor to use the caps of the next smaller size results in the saving of much material. Not only will all faces line with leaders

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ 67890

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years

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BOOK



FACES

German, French, Spanish and Swedish
Accents are made for these faces

5¹/₂-POINT ROMAN No. 22

THE STANDARD LINING SYSTEM

One of the most important changes is our system of lining. A glance at the specimen books issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but the various efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results highly unsatisfactory. All our type, including Romans and Italics, as well as Titles, Antiques, Gothics, and all our other job faces, is cast "Standard" Line; therefore all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; in German offices where Roman is also used to have but one set of figures; to use heavy letter, figures or characters with different faces on the same job, as in railroad work; that but one lot of leaders need be purchased for each body, etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another accurately by the use of 2-Point and 1-Point leads, the latter size being necessary only with the smaller bodies. As the spaces of all bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of greatest importance in job work, and by enabling the compositor to use the caps of the next smaller size of the series for small caps results in the saving of much material. Not only will all faces line with the standard leaders, but they will line accurately with 2-Point single or dotted rule by the use of 2-Point or 1-Point leads and standard quads for justification. In spite of the general use of leaders, it is very often necessary to use brass rule, and this innovation, which enables the printer to have perfect lining, will be highly appreciated. Throughout the Old Styles all the figures

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ABCDEF GHIJ KLMNOPQRSTUVWXYZ&

12345 ABCDEFGHIJ KLMNOPQRSTUVWXYZ& 67890

One of the most important changes is our new system of lining. A glance at the specimen sheets issued during the past few years shows

6-POINT ROMAN No. 22

THE STANDARD LINING SYSTEM

One of the most important changes is our new system of lining. A glance at the specimens issued during the past few years shows that the constant demand for something of this nature has led to ever recurrent attempts to solve the problem. These efforts, however, have been sporadic and inconsistent, the failure to take into account all the conditions having rendered unsatisfactory results. All our type is cast "Standard" Line, including Romans and Italics, Titles, Antiques, Gothics, Latins, and all other job faces; therefore all faces of one body line accurately with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those which can be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; in German offices where Roman is also used to have but one set of figures; that but one lot of leaders need be purchased for each body in an office, etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another by the use of 2-Point and 1-Point leads, the latter being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling compositors to use the caps of the next smaller size of the series results in the saving of a large amount of material. Not only will all faces line with the standard

12345 abcdefghijklmnopqrstuvwxyz 67890

ABCDEF GHIJ KLMNOPQRSTUVWXYZ&

12345 ABCDEFGHIJ KLMNOPQRSTUVWXYZ& 67890

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years

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7-POINT ROMAN No. 22

BOOK



FACES

German, French, Spanish and Swedish
Accents are made for these faces

THE STANDARD LINING SYSTEM

One of the most important changes is our system of lining. A glance at the specimen sheets issued during the past few years shows that a constant demand for something of this nature has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has caused the results to be unsatisfactory. All our type, including Romans and Italics, Titles, Antiques, Gothics, and all other job faces, is cast "Standard" Line; therefore all the faces of the same body line with one another. The advantages of this system are so many that it would be impossible to enumerate all of them. Among the ones which can be mentioned are: That it is possible now to line any Italic or Title with any Roman; to use heavy letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders need now be purchased for each body, etc. Not only are all the faces of each body on the same line, but faces of the different bodies justify in line with one another by use of 2-Point and 1-Point leads, the latter size being necessary only on the smaller bodies. As the spaces

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ABCDEF GHIJ KLMNOPQRST UVWXYZ

12345 ABCDEF GHIJ KLMNOPQRST UVWXYZ& 67890

One of the most important changes is our new lining system. A glance at the specimen sheets issued during

INLAND TYPE FOUNDRY

33

THE STANDARD LINING SYSTEM

One of the most important changes is our new lining system. A glance at the specimen sheets issued during the past few years shows that the constant demand for something of this kind has led to ever recurrent attempts to solve this great problem; but these efforts have been sporadic and inconsistent, the failure to take into account all the conditions having rendered results highly unsatisfactory. All our type, including Romans and Italics, Titles, Antiques, Gothics, and all the other job faces, is cast on "Standard" Line, and therefore all the faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter or figures and characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders is required

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ABCDEF GHIJ KLMNOPQRST UVWXYZ

12345 ABCDEF GHIJ KLMNOPQRST UVWXYZ& 67890

One of the most important changes is our lining system. A glance at the specimen sheets issued in

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5-POINT ROMAN No. 23

BOOK



FACES

German, French, Spanish and Swedish
Accents are made for these faces

5 1/2-POINT ROMAN No. 23

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. Now a glance at specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. All our type is cast on the improved "Standard" Line, including Romans, Italics Titles, Antiques, Gothics, and all other job faces; therefore all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them; but amongst those which may be mentioned are: That it is possible now to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on same job, as in railroad work; but one set of figures are required in German offices where Roman is also used; but one lot of leaders need be purchased for each body, etc., etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another accurately by the use of 2-Point or 1-Point leads, the latter being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling the compositor to use the caps of the next smaller size of the series for small caps results in the saving of much material. Not only will all faces line with the standard leaders, but will line with 2-Point single or dotted rule perfectly by the use of 2-Point or 1-Point leads and our standard quads. In spite of the general use of leaders it is often necessary to use rule, and this innovation, which enables the printer to have accurate lining without the use of cardboards, will be very highly appreciated. In the Old Styles the figures above and below the line have been abandoned, and while retaining the old style design these important characters have been made of uniform size and line, and are now adaptable for all uses, being much handsomer and more legible. All small cap sorts liable to be confused with the same

12345 abedefghijklmnopqrstuvwxyz 67890

ABCDEF GHIJ KLMNOPQRSTUVWXYZ&

12345 ABCDEFGHIJ KLMNOPQRSTUVWXYZ 67890

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years shows that constant

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. Now a glance at specimen sheets issued during the past few years shows that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. All our type is cast on the improved "Standard" Line, including Romans and Italics, Titles, Antiques, Gothics, and all other job faces; therefore all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Amongst those which can be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders need be purchased for each body, etc., etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another accurately by the use of 2-Point or 1-Point leads, the latter being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractions or multiples of points they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling the compositor to use the caps of the next smaller size of the series for small caps results in the saving of material. Not only will all faces line with the standard leaders, but they will line with 2-Point single or dotted rule perfectly by the use of 2-Point or 1-Point leads and standard quads. In spite of the use of leaders it is often necessary to use rule and this innovation, which enables printers to have accurate lining without the use of cardboards, will be appreciated. Throughout the Old Styles the figures above and below the line have all been

12345 abedefghijklmnopqrstuvwxyz 67890

ABCDEF GHIJ KLMNOPQRSTUVWXYZ&

12345 ABCDEFGHIJ KLMNOPQRSTUVWXYZ 67890

One of the most important changes is our new lining system. A glance at the specimen sheets issued during the past few years shows

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Figures are supplied with all fonts

BOOK

6-POINT ROMAN No. 23

THE STANDARD LINING SYSTEM

One of the most important changes is our improved lining system. A glance at the specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem. These efforts, however, have been sporadic and inconsistent, failure to take into account all the conditions having rendered the results unsatisfactory. All our type is cast "Standard" Line, including Romans, Italics, and all job faces, consequently all faces on one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Amongst those which could be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter or figures with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders is required for each body, etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another by the use of 2-Point and 1-Point leads, the latter being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, enabling the compositor to use caps of the next smaller size of the series for small caps, and thus saving much material. Not only will all faces line with the standard leaders, but the line has been placed in such position on the body that in every

12345 abcdefghijklmnopqrstuvwxyz 67890
ABCDEF GHIJ KLMNOPQRSTUVWXYZ&
12345 ABCDEF GHIJ KLMNOPQRST 67890

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years

INLAND TYPE FOUNDRY



FACES

German, French, Spanish and Swedish
Accents are made for these faces

8-POINT ROMAN No. 23

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years shows that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. All our type, including Romans, Italics, Titles, Antiques, Gothics, and all other job faces, is "Standard" Line, and therefore all faces of one body line with one another. The advantages of this system are so many that it were difficult to enumerate all of them. Amongst those which may be mentioned are: That it is possible to line any Italic or Title with any Roman; to use heavy job letter or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders is required for each body, etc. Not only are all faces of each

12345 abcdefghijklmnopqrstuvwxyz 67890
ABCDEF GHIJ KLMNOPQRSTUVWXYZ&
12345 ABCDEF GHIJ KLMNOPQRS 67890

One of the most important changes is our new lining system. A glance at the specimen sheets issued during

ST. LOUIS, MO., U. S. A.

BOOK

9-POINT ROMAN No. 23

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the last few years shows that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent; failure to take into account all the conditions has rendered the results very unsatisfactory. Our type, including Romans Italics, Titles, Antiques, Gothics, and all other job faces, is "Standard" Line, and therefore all faces of one body line with one another. The advantages of this system are so many that it were difficult to enumerate all of them. Some which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter or characters

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNQRSTUUVWXYZ&

12345 ABCDEFGHIJKLMNQRSTU 67890

One of the most important changes is our new lining system. A glance at the specimen sheets

INLAND TYPE FOUNDRY

36



FACES

German, French, Spanish and Swedish
Accents are made for these faces

10-POINT ROMAN No. 23

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years shows that a constantly growing demand for something of this kind has led to ever recurrent efforts to solve this perplexing problem; but these attempts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered results unsatisfactory. All our type, including Romans, Italics, and all other job faces, is "Standard" Line, and faces on one body line with one another perfectly. The advantages of this system are many, and it would be very difficult to enumerate all of them. Among these are

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNQRSTUUVWXYZ

12345 ABCDEFGHIJKLMNQRST 67890

One of the most important features is our lining system. In a glance at the specimen

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BOOK

5-POINT ROMAN No. 25

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. One glance at the specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; these efforts, however, have been sporadic and inconsistent, failure to take into account all the conditions having rendered the results unsatisfactory. All our type is cast "Standard" Line, including Romans and Italics, Titles, Antiques, Gothics, and all other job faces; therefore, all faces of one body line accurately with one another. The advantages of this new system are so many that it would be difficult to enumerate all of them. Among those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or other characters with different faces on the same job, as in railroad work, etc.; to have but one set of figures in German offices where Roman is also used; that but one lot of figures need be purchased for each body, etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another accurately by use of 2-Point and 1-Point leads, the latter being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling the compositor to use the caps of the next smaller size of the series for small caps results in the saving of much material. Not only will our faces line with the standard leaders, but will line with 2-Point single or dotted rule perfectly by use of 2-Point or 1-Point leads and standard quads. In spite of the general use of leaders it is often necessary to use rule, and this innovation, which enables the printer to have accurate lining without the use of paper or cardboard, will be highly appreciated. The f's and j's are in all cases, except Italics and Scripts, made non-kerning, doing away not only with the useless expense of the old f-combinations, but securing absolute immunity from breakage after the type is in

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ABCDEF GHIJ KLMNOPQRSTU VWXYZ &
12345 ABCDEF GHIJ KLMNOPQRSTU VWXYZ & 67890

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years will show that

INLAND TYPE FOUNDRY



FACES

German, French, Spanish and Swedish
Accents are made for these faces

5-POINT ROMAN No. 25

THE STANDARD LINING SYSTEM

One of the most important changes is our new system of lining. A glance at the specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem. These efforts, however, have been sporadic and inconsistent, failure to take into account all the conditions having rendered the results unsatisfactory. All our type is cast on "Standard" Line, including Romans, Italics, and all job faces; therefore, all faces on the same body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to have but one set of figures in German offices where Roman is also being used; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; that but one lot of leaders is necessary for each body, etc. Not only are all the faces of each body on the same line, but all faces of different bodies justify in line with one another by the use of 2-Point or 1-Point leads, the latter size lead being necessary only on the smaller bodies. The spaces of every body being point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling the compositor to use the caps of the next smaller size of the series for small caps results in saving much material. Not only will our faces line with the standard leaders, but they will line perfectly with 2-Point single or dotted rule by the use of 2-Point or 1-Point leads and standard quads. In spite of the general use of leaders, it is often necessary to use rule, and this innovation, which enables the printer to have

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ABCDEF GHIJ KLMNOPQRSTU VWXYZ &
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One of the most important changes is our lining system. A glance at the specimen sheets issued during recent years will

ST. LOUIS, MO., U. S. A.

Unless otherwise ordered, the En Set
Figures are supplied with all fonts

BOOK

6-POINT ROMAN No. 25

THE STANDARD LINING SYSTEM

One of the most important changes is our new lining system. A glance at the specimen sheets issued in the past few years will show that a constant demand for something of this kind has led to ever recurrent efforts to solve the problem; but these attempts have been sporadic and inconsistent, and the failure to take into account all the conditions has caused the results to be unsatisfactory. All our type, including Romans and Italics, Titles, Antiques, Gothics, and all job faces, is cast "Standard" Line; therefore all faces on the same body line with one another. The advantages of this system are so many that it would be quite difficult to enumerate all of them. Amongst those which may be mentioned are: It is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; in German offices, where Roman is also used, to have but one set of figures; that but one lot of leaders need be bought for each body, etc. Not only are all the faces of each body on the same line, but faces of different bodies will justify in line with one another by the use of 2-Point and 1-Point leads, the latter being necessary only on the smaller bodies. As the spaces of all bodies are on point set, fractions or multiples of points, they can be used for justification of this nature as well. This feature is of the greatest importance in job work, and by enabling compositors to use the caps of the next smaller size of the series for

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One of the important changes is our new system of lining. A glance at the specimen sheets issued during

INLAND TYPE FOUNDRY



FACES

German, French, Spanish and Swedish
Accents are made for these faces

6-POINT ROMAN No. 26

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, the failure to take into account all the conditions having rendered the results unsatisfactory. All our type is cast on the "Standard" Line system, including Romans, Italics, Titles, Antiques, Gothics, and all other job faces; therefore all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate them all. Among those which may be mentioned are: It is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or other characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders for each body need be purchased, etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another perfectly by use of 2-Point or 1-Point leads, the latter being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling compositors to use the caps of the next smaller size of the series as small caps results in the saving of much material. Not only will all faces line with the standard leaders, but will line with 2-Point single or dotted rule perfectly by the use of 2-Point or 1-Point leads and standard quads. In spite of the general use of leaders

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One of the most important changes is our new lining system. A glance at the specimen sheets issued during the past few years shows

St. Louis, Mo., U. S. A.

Unless otherwise ordered, the En Set
Figures are supplied with all fonts

BOOK

6-POINT ROMAN No. 27

THE STANDARD LINING SYSTEM

One of the most important changes is our new system of lining. A glance at the specimen books issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. All our type, including Romans and Italics, Titles, Antiques and Gothics, as well as all other job faces, is cast on the improved "Standard" Line, and therefore all faces of one body will line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those which may be here mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with varying faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders need be purchased for each body, etc. Not only are all the faces of each body on the same line, but faces of different bodies will justify in line with one another readily by the use of 2-Point and 1-Point leads, the latter size being necessary only on the smaller bodies. As the spaces of all bodies are cast point set, fractions and multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling the compositor to use the caps of the next smaller size of the series for small caps results in the saving of much material. Not

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12345 ABCDEFGHIJKLMN O P Q R S T U V W X Y Z & 67890

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years

INLAND TYPE FOUNDRY

39



FACES

German, French, Spanish and Swedish
Accents are made for these faces

7-POINT ROMAN No. 27

THE STANDARD LINING SYSTEM

One of the most important changes is our system of lining. A glance at the specimen sheets issued in the past few years will show that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, the failure to take into account all the conditions having rendered the results very unsatisfactory. All our type, including Romans and Italics, Titles, Antiques, Gothics, and all other job faces, is cast "Standard" Line, because of which all the faces of one body will line with one another. The advantages of this system are so many that it would be difficult to enumerate them all; but among those that may be mentioned are: That it is now possible to line every Italic or Title with every Roman; to use heavy job letter, figures or characters on the same job, as in railroad work; that but one set of leaders need be bought for each body, etc. Not only are all faces of each body on the same line, but faces of different bodies will justify in line with one another accurately by the use of 2-Point or 1-Point leads, the latter being necessary only on the smaller bodies. As the spaces of all bodies are cast on point sets, fractions or multiples of points, these can easily

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ABCDEFGHIJKLMN O P Q R S T U V W X Y Z &

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One of the most important changes is our new lining system. A glance at the specimen sheets issued during

ST. LOUIS, MO., U. S. A.

Unless otherwise ordered, the En Set
Figures are supplied with all fonts

BOOK

8-POINT ROMAN No. 27

THE STANDARD LINING SYSTEM

One of the important changes is our system of lining. A glance at the specimen sheets that were issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, failure to take into account all the conditions having rendered the results unsatisfactory. All our type, including Romans and Italics, Titles, Antiques, Gothics, and all other job faces, is cast on "Standard" Line, and therefore all faces of one body will line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those that can be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter and figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in every German office where Roman is also used; that but one set of leaders

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One of the most important changes is our system of lining. A glance at the specimen sheets issued



FACES

PRACTICAL DEMONSTRATION OF

OUR NEW LINING SYSTEM

This paragraph, set in a number of our 8-Point faces, is a practical showing of our STANDARD LINE system. It illustrates how our standard line **Half-Title**.....our standard line **Condensed No. 1**.....our standard line **Antique No. 1**.....our standard line **Gothic Italic**.....our standard line **Latin**.....our standard line **Gothic No. 1**.....our standard line **Extended Old Style**.....our standard line **Tudor Black**, all line accurately with our standard line Roman No. 23 (in which this paragraph is set), and its *Italic*; how these also line with our standard line newspaper Roman No. 22 and its *Italic*, with our standard line Old Style No. 9 and its *Italic*, with our standard line French Old Style No. 8 and its *Italic*; and also how our standard line Round-Dot Leaders.....our Fine-Dot Leaders.....line with these various faces. To this we also append sample words illustrating combinations of caps of 8-Point and 6-Point sizes, as caps and small caps: **HALF-TITLE, ANTIQUE NO. 1, WOODWARD SERIES, LATIN SERIES, GOTHIC NO. 1, GOTHIC ITALIC No. 1;** all of which are justified in line with 1-Point leads.



The No. 27 Series is Cast on Point and Half-Point Sets

The Figures of 6-Point Old Style No. 8
are cast on two-thirds em set
En set Figures can be furnished to order

6-POINT FRENCH OLD STYLE No. 8

BOOK

THE SUPERIOR STANDARD LINING SYSTEM

One of the most important changes is our new lining system. A glance at the specimen sheets issued during the past few years shows that a constantly increasing demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered results unsatisfactory. All our type is cast "Standard" Line, including Romans, Italics, Titles, Antiques and all other job faces, and therefore all faces of one body line with one another. The advantages of this system are many, and it would be difficult to enumerate all of them. Amongst those which could be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with other and different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders need be purchased for each body, etc., etc. Not only are all the faces of each body on the same line, but the faces of different bodies justify in line with one another by using 2-Point or 1-Point leads, the latter being necessary only on smaller bodies. As the spaces of all type bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling the compositor to use the caps of the next smaller size of the series for small caps results in the saving of much material. Not only will all faces line with standard leaders, but the line has been placed in such position on the body that in every case the face will line with 2-Point rule by the use of 2-Point or 1-Point leads. In spite of the general use of leaders it is often necessary to use rule, and this innovation, which enables the compositor to have accurate line without the use of paper

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One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years will show that a

INLAND TYPE FOUNDRY

41



FACES

German, French, Spanish and Swedish
Accents are made for these faces

7-POINT FRENCH OLD STYLE No. 8

SUPERIOR STANDARD LINING SYSTEM

One of the most important changes is our new system of lining. A glance at specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the vexing problem; but these efforts have been sporadic and inconsistent, and the failure to take into account all the conditions has rendered the results unsatisfactory. All our type, including Romans, Italics, and all job faces, is cast on "Standard" Line; therefore all faces of one body line with one another. The advantages of this system are many, and it would be difficult to enumerate them all. But among those which could be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders need be purchased for each body in the office, etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another by the use of 2-Point or 1-Point leads, the latter being necessary only on the smaller bodies. As all the spaces of every type body are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job

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One of the most important changes is the new lining system. A glance at the specimen sheets which have

ST. LOUIS, MO., U. S. A.

BOOK

8-POINT FRENCH OLD STYLE No. 8

SUPERIOR STANDARD LINING SYSTEM

One of the most important changes is our new lining system. A glance at the specimen sheets issued during the past few years will show that the increasing demand for something of this description has led to ever recurrent attempts to solve the problem; but these attempts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered results anything but satisfactory. All our type, including Romans, Italics and all job faces, is cast "Standard" Line; therefore all faces of one body line with one another. The advantages of this system are many, and it would be difficult to here enumerate all of them. Amongst others which might be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; but one lot of leaders need be purchased for each body, etc., etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another by using

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One of the most important changes is the improved lining system. A glance at the specimen sheets issued during the

INLAND TYPE FOUNDRY



FACES

German, French, Spanish and Swedish
Accents are made for these faces

9-POINT FRENCH OLD STYLE No. 9

SUPERIOR STANDARD LINING SYSTEM

One of the most important changes is our system of lining. A glance at the specimen sheets issued during the past few years will show that the constant demand for something of this nature has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and the failure to take into account all the conditions has rendered the results anything but satisfactory. All our type, including the Romans, Italics, Titles, Antiques, Gothics, and all other job faces, is cast on "Standard" Line; hence all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. But among those which may be mentioned are: That it is now possible to accurately line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; one kind of leaders only need be purchased for each body used in an office

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One of the most important changes is our new system of lining. A glance at the specimen sheets issued during

ST. LOUIS, MO., U. S. A.

BOOK

10-POINT FRENCH OLD STYLE No. 8

STANDARD LINING SYSTEM

One of the most important changes is our new lining system. A glance at the specimen sheets issued during the past few years shows that the constant demand for something of this character has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. All our types are cast on "Standard" Line, including Romans, Italics and all job faces, consequently all faces on one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. It is now possible to line any Italic or Title with Roman

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One of the most important changes is our new lining system. A glance at the specimen sheets



FACES

German, French, Spanish and Swedish
Accents are made for these faces

12-POINT FRENCH OLD STYLE No. 8

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during the last few years will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results anything but satisfactory. All our type, including Romans, Italics, Titles, Gothics, and all job faces, is cast on "Standard" Line

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One of the most important changes is our lining system. In glancing at the



BOOK

6-POINT OLD STYLE No. 9

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem, but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. All our type is cast "Standard" Line, including Romans, Italics, Titles, Antiques, Gothics, and all other job faces, therefore all faces of one body line with one another. The advantages of this new system are so manifold that it would be difficult to enumerate all of them. Amongst those which can be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, characters or figures with different faces on same job, as railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders need be purchased for each body, etc., etc. Not only are all the faces of each body on the same line, but faces on different bodies justify in line with one another by the use of 2-Point or 1-Point leads, the latter size being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling compositors to use the caps of the next smaller size of the series for small caps, results in the saving of much material. Not only will all faces line with standard leaders, but the line has been placed in such position on the body that in every case the face will line with 2-Point rule by the use of 2-Point or 1-Point leads. In spite

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One of the most important changes is our lining system. A glance at the specimen sheets issued during the past years will

INLAND TYPE FOUNDRY

44

FACES

German, French, Spanish and Swedish
Accents are made for these faces

7-POINT OLD STYLE No. 9

THE STANDARD LINING SYSTEM

One of the important changes is our lining system. A glance at the specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent attempt to solve this vexing problem, but these efforts have been sporadic and inconsistent, and the failure to take into account all the conditions has rendered the results unsatisfactory. All our type, including Romans, Italics, Titles, Antiques and Gothics, and all other job faces, is on "Standard" Line, and therefore all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate them all. Among those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that it is unnecessary to purchase more than one lot of leaders for each body in the office, etc. Not only are all the faces of every body on the same line, but faces of different bodies justify readily in line with one another by the use of 2-Point and 1-Point leads, the latter size being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractions and multiples of points, they can be used for justification

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One of the most important changes is the system of lining. A glance at the specimen sheets printed in the

ST. LOUIS, MO., U. S. A.

BOOK

8-POINT OLD STYLE No. 9

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years shows that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered results unsatisfactory. All our type is cast "Standard" line including Romans, Italics, Titles, Antiques, Gothics and all job faces, and therefore all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Amongst those which can be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as for railroad work; to have but one set of figures in German offices where Roman is also used; that but one set of leaders need be purchased for each body etc., etc. Not only are all faces of each body on the same line, but faces of different bodies justify in line

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One of the most important changes is our lining system. A glance at specimen sheets issued during

INLAND TYPE FOUNDRY



FACES

9-POINT OLD STYLE No. 9

THE STANDARD LINING SYSTEM

One of the most decided changes is our lining system. A glance at the specimen sheets issued during the past few years shows a constant and growing demand for something of this kind, one which has led to ever recurrent attempts to solve the problem; these efforts, however, have been sporadic and inconsistent, and failure to take into account all the conditions has rendered results unsatisfactory. All our type, including Romans and Italics, Titles, Antiques, Gothics, and all job faces, is cast on "Standard" Line, consequently all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them, but among the advantages it is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures, etc., with different faces on the same job, as in railroad work; to have but one

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One of the most important changes is our lining system. A glance at the specimen sheets issued now



BOOK

10-POINT OLD STYLE No. 9

THE STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, failure to take into account all the conditions having rendered the results unsatisfactory. All our type is cast on the improved "Standard" Line, and all the faces of one body line with one another. Among the advantages of this system which may here be mentioned are: It is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures, etc., with different faces on

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One of the important changes is our lining system. A glance at the specimen sheets issued

FACES

German, French, Spanish and Swedish
Accents are made for these faces

11-POINT OLD STYLE No. 9

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during past few years shows that a constant demand for something of the kind has led to ever recurrent attempts to solve the problem. These efforts have been sporadic and inconsistent, failure to take into account all the conditions having rendered the results unsatisfactory. Our type, including Romans, Italics, Titles and all job faces, is cast on "Standard" Line, all faces on every body lining together. The advantages of this system are many, and it is difficult to enumerate all of them. But

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One of the most important changes is our lining system. A glance at the specimens

German, French, Spanish and Swedish
Accents are made for these faces

12-POINT OLD STYLE No. 9

BOOK

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years will show that the persistent demand for something of this kind has led to ever recurrent attempts to solve the problem. These efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. All our type is cast on "Standard" Line, and faces of one body line with one another

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*One of the most important changes is
our lining system. A glance at specimen*



FACES

16-POINT OLD STYLE No. 9—CAST ALSO ON 18-POINT

SYSTEM OF LINING

One of the most important changes is our new system of lining. A glance through the specimen books recently issued shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the vexing problem; but all these efforts have been most inconsistent

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123 QRSUVWXYZ 456

The Figures of 6-Point Old Style No. 10
are cast on two-thirds em set

BOOK

6-POINT OLD STYLE No. 10

THE STANDARD LINING SYSTEM

One of the most important changes is our new system of lining. A glance at the specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the vexing problem; but these efforts have been sporadic and inconsistent, and the failure to take into account all the conditions has caused the results to be unsatisfactory. All our type, including Romans, Italics, Antiques, Gothics and all job faces, is cast on "Standard" Line; therefore all our faces of one body line with one another. The advantages of this system are so many that it would be quite difficult to enumerate all of them. We could mention among others that: It is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders need be purchased for each body, etc. Not only are all the faces of each body on the same line, but faces on different bodies justify in line with one another readily by the use of 2-point and 1-point leads, the latter size being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractions or multiples of points, they can be used for this justification as well. This feature is of the greatest importance in job work, and by enabling compositors to use the caps of the next smaller size of the series for small caps, results in the

abcdefghijklmnopqrstuvwxyz

ABCDEF GHIJ KLMNOPQRSTU VWXYZ &

12345 ABCDEF GHIJ KLMNOPQRST 67890

One of the most important changes is our system of lining. A glance at the specimen sheets issued during

INLAND TYPE FOUNDRY



FACES

8-POINT OLD STYLE No. 10

THE STANDARD LINING SYSTEM

One of the most important changes is our new lining system. A glance at the specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, failure to take into account all conditions having rendered the results anything but satisfactory. All our types being cast on the new "Standard" Line, including Romans, Italics and all job faces, all faces on one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. We could mention among others that: It is now possible to line any Italic or Title with any Roman; to use heavy job letter, figures or characters with different faces on same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; but one lot of leaders needed for each body, etc. Not

abcdefghijklmnopqrstuvwxyz

ABCDEF GHIJ KLMNOPQRSTU VWXYZ &

12345 ABCDEF GHIJ KLMNOPQRST 67890

One of the most important changes is our lining system. A glance at the specimen sheets issued now

ST. LOUIS, Mo., U. S. A.

BOOK

9-POINT OLD STYLE No. 10

STANDARD LINING SYSTEM

One of the most important changes is our new lining system. A glance at the specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, failure to take into account all conditions having rendered the results anything but satisfactory. All our types being cast on the new "Standard" Line, including Romans, Italics and all job faces, all faces on one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. We could mention among others that: It is now possible to line all Italic or Title with all Roman; to use heavy job letter, figures or characters with different faces on all jobs, as

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNQRSTUUVWXYZ

12345 ABCDEFGHIJKLMNQRST 67890

One of the most important changes is our new lining system. A glance at the specimen sheets



FACES

German, French, Spanish and Swedish
Accents are made for these faces

10-POINT OLD STYLE No. 10

STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years will show that a constant demand for something of this description has led to ever recurrent attempts to solve the problem; but these efforts were sporadic and inconsistent, and failure to take into account all conditions has rendered results unsatisfactory. Our types are cast "Standard" Line, including Romans, Italics, Titles, Gothics, Antiques and all other job faces; therefore, all faces on one body line with one another. The advantages of this system are so many that it would be difficult to here enumerate all

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNQRSTUUVWXYZ

12345 ABCDEFGHIJKLMNQRST 67890

One of the most important changes is our lining system. A glance at the specimens is

INVITATION SCRIPT



20a 8A, \$7.50

24-POINT INVITATION SCRIPT

L. C. \$3.75; C. \$3.75

Our Script faces, are, cast, on, systematic lines, and, unit sets, like, all, the, other, type made by the Inland Type Foundry, hence, in, their, usefulness, are, far, superior to, the, Scripts, of, the, other, foundries. \$84

CARD FONTS, 10a 4A, \$4.25 — L. C. \$2.15; C. \$2.10

25a 9A, \$6.00

18-POINT INVITATION SCRIPT

L. C. \$3.00; C. \$3.00

In, addition, to, the, adoption, of, Standard Line and Unit Set, in, the, casting, of, these, Scripts, other, desirable, features, are, worthy, of, special, notice, such, as, joined, apostrophe, and, s, s', the, logotype, &c., double beginning, and, ending, strokes, ' , , one, with, hyphen added, which, add, considerably, to, its, appearance. 3

CARD FONTS, 12a 4A, \$3.25 — L. C. \$1.65; C. \$1.60

35a 10A, \$5.00

12-POINT INVITATION SCRIPT

L. C. \$2.70; C. \$2.30

Another, excellent, feature, in, our, Scripts, may, be, noted, in, the, Figures which, instead, of, straggling, above, and, below, the, line, are, cut, uniform in, size, and, cast, regular, in, line, the, same, as, our, popular, lining, figures in, Old Style, fonts. In, the, following, 4, pages, we, exhibit, the, use, of, the, Invitation Script, on, samples, of, society, work, showing, the, latest, usages of, fashion, which, now, stamps, with, its, high, approval, this, style, of, letter.

CARD FONTS, 18a 5A, \$2.80 — L. C. \$1.60; C. \$1.20

SPACES AND QUADS ARE INCLUDED IN ALL SCRIPT FONTS.

Mr. and Mrs. Henry Jordan
request the honor of your presence
at the marriage of their daughter
Francesca

to

Mr. August Rankin,
on Monday evening, November, the eighth,
eighteen hundred and ninety-seven,
at half past eight, o'clock:
3571 Clinton Place,
St. Louis.

At Home

after December, the first,
3204 Robinson's Boulevard.

Miss Ophelia Capulet,

At Home

*Tuesday, evening, February fifteenth,
from, eight, to, twelve, o'clock,*

Pine Ridge,

Hill's Point, Missouri.

Dancing:

R. L. V. P.

Reception

*from half, after, eight, to
half, after, eleven, o'clock*

Vista House.

Mrs. J. C. Bernheim
announces the marriage of her daughter
Florence Isabell
to
Mr. Charles Lamonte,
on Wednesday, August, the fourth,
eighteen hundred and ninety-seven,
Edwardsville, Illinois.

The sample on page 51 is the correct form for a Wedding Invitation. It is set in 24-Point, 18-Point and 12-Point INVITATION SCRIPT, and should be printed on the first page of a folio sheet; size of page as indicated. It should be folded once and put in an envelope.

If it is a church wedding, an Admission Card, size 2 by 3½ inches, bearing in the centre the line "Please present this card at the Church," printed in 18-Point Invitation Script, may be enclosed.

The hour of ceremony is often announced on a separate card, size 2 3-8 by 3 1-4 inches, the word "Ceremony" being set in 24-Point, and the line "at five o'clock" in 18-Point Invitation Script, immediately below it, separated by a 6-Point slug; printed in the centre of the card.

For those whose presence is desired at the reception after the ceremony the card at the bottom of page 52 is enclosed.

The Announcement, size and style as on this page, should be printed, folded and enveloped the same as a wedding invitation. With it should be enclosed an At Home Card, size and style of the one on page 54.

At Home
Thursdays in October,
3970 Cleveland Avenue,
Tyler Place.

Mr. Harvey B. Dickens.

Miss Frances S. Coulter.

Mrs. James U. Easton.

Fridays.

4692 Wilmington Avenue.

The card at the top of page 52 shows the correct size and form of an invitation to a dance at a private residence.

The smaller cards on this page are the correct sizes for gentlemen, married and single ladies.



COMMERCIAL SCRIPT



20a 7A, \$7.50

24-POINT COMMERCIAL SCRIPT

L. C. \$3.75; C. \$3.75

All these Script faces are cast on uniform line, enabling the compositor to justify 2-point rule, single, or dotted, in position to line accurately in blank-work, avoiding card-board 52

CARD FONTS, 10a 4A, \$4.25 — L. C. \$2.10; C. \$2.15

25a 9A, \$6.00

18-POINT COMMERCIAL SCRIPT

L. C. \$3.00; C. \$3.00

*Regular Standard Line Job Faces can be used in combination with our Scripts, in cases where special **emphasis** is considered desirable, the justification on a common line being readily accomplished by means of ordinary point, system leads, and slugs. 830*

CARD FONTS, 12a 4A, \$3.25 — L. C. \$1.65; C. \$1.60

36-POINT AND 48-POINT SIZES OF COMMERCIAL SCRIPT IN PREPARATION.

SPACES AND QUADS ARE INCLUDED IN ALL SCRIPT FONTS



ROYAL ITALIC



10a 6A, \$3.50

24-POINT ROYAL ITALIC

L. C. \$1.70; C. \$1.80

HANDSOME DESIGN
Popular Attractions Found
Right Types Noticed 35

CALEDONIAN ITALIC SERIES



26a 10A, \$3.00

14-POINT CALEDONIAN ITALIC

L. C. \$1.75; C. \$1.25

No. \$

*Sixty Days after.....we will pay
the INLAND TYPE FOUNDRY, at St.
Louis, in cash,.....Dollars, for
invoice of Standard Line Type, Inland
Art Ornaments, 144 feet of Borders and
sixteen fonts of Labor-saving Rule.*

Prosperous Printers

28a 12A, \$2.80

12-POINT CALEDONIAN ITALIC

L. C. \$1.55; C. \$1.25

TO POSTERITY: *Gondar, B. C. 56*

*Two Thousand Years after.....
I promise to pay to some Type Foundry that
makes Standard Line Type, 5,927.21 Dollars;
if more time is required note will be made to
suit; a complete catalog must be furnished not
later than December....., A. D. 189.....*

No. *Wise King Solomon*

34a 14A, \$2.50

10-POINT CALEDONIAN ITALIC

L. C. \$1.40; C. \$1.10

JOYOUS GREETING! *Age of Invention, 1895*

*Be it known that on the.....day of....., 18.....
appeared before us The Inland Type Foundry, inventors
of Standard Line Type, and submitted proofs that no
special leaders are required for their Caledonian Italic
series; it lines with all their other faces on like bodies.*

(Seal)

Printing Fraternity

.....*HHH HHHHH HHH*.....



MODERN ITALIC SERIES



32a 12A, \$2.80

12-POINT ITALIC No. 20

L. C. \$1.55; C. \$1.25

STANDARD LINE TYPE

Is the only material for the progressive printer, and its advantages are acknowledged everywhere. Both in finish and exactness our type is far superior to all others, will wear better and satisfy all requirements which arise in legal blank work as well as general 16

38a 14A, \$2.50

10-POINT ITALIC No. 20

L. C. \$1.40; C. \$1.10

ALL OUR OLD STYLE FIGURES

Are uniform in height and line, and all small cap letters liable to be confused with the lower case characters have an extra nick near top of body. Old Style type has one nick more than Roman and our standard job faces are more uniform in face and in the finish, accuracy and durability are far superior to all others 47

44a 16A, \$2.25

8-POINT ITALIC No. 20

L. C. \$1.30; C. \$0.95

ALL FACES OF ONE BODY LINE PERFECTLY

And faces of different bodies are made to line by use of 1-Point or 2-Point leads, without the use of card or paper. Throughout the old style series the figures are uniform in size and line, while retaining the old style design, thus adapting them to all uses. In all respects our type is the best, and being cast on point bodies will match those of all other type foundries in this respect 58

50a 18A, \$2.00

6-POINT ITALIC No. 20

L. C. \$1.20; C. \$0.80

STANDARD LEADERS AND STANDARD LINE TYPE

Lining perfectly and labor-saving, thus adding to the profits while making pleasing effects in progressive and practical printing. In spite of the general use of leaders it is often necessary to use rule, and in this connection our standard line system will be appreciated, enabling the compositor to have accurate line without the use of cardboard, thus saving much time and labor. Not only will the adoption of our system save enormously in labor and produce better results, but as our material is more available for different classes of work there is an actual

.....*HHHH.....HHHHHHHH.....HHHH*.....

FRENCH O. S. ITALIC SERIES

Figures are Uniform in Size and Lining



36a 12A, \$2.80

12-POINT FRENCH OLD STYLE ITALIC

L. C. \$1.60; C. \$1.20

OUR TYPE IS SUPERIOR TO ANY

These are excellent faces for circulars and being cast on our new system line with all job faces and Romans All faces on different bodies can be made to line with one another by the use of regular leads. Standard Line Leaders will line with all Romans and Old Styles 360

40a 16A, \$2.50

10-POINT FRENCH OLD STYLE ITALIC

L. C. \$1.45; C. \$1.05

SUCCESSFUL, PRUDENT PRINTERS WHO

Used Standard Line Type will have nothing else. Our book and newspaper faces are now shown complete from 5-Point to 12-Point Printer will note that the Old Styles have lining figures throughout Our Leaders are also cast on point set and line with all faces. A glance at the specimen pages shown in this catalog will prove an

48a 18A, \$2.25

8-POINT FRENCH OLD STYLE ITALIC

L. C. \$1.30; C. \$0.95

IT FILLS A LONG FELT WANT AMONG PRINTERS

Do not be imposed upon by the representations of other concerns who intimate that the advantages of our system are not as great as we claim. The great saving accomplished by Standard Line can be demonstrated by a practical test. We will gladly extend to you every facility for making such a test, and are willing to abide by the results. In finish and accuracy our type is superior to others 78

55a 20A, \$2.00

6-POINT FRENCH OLD STYLE ITALIC

L. C. \$1.20; C. \$0.80

IT IS NOT THE NUMBER OF POUNDS OF TYPE YOU PURCHASE

Which counts, but the amount of material which is actually available. Look at the small amount of type you have set up in jobs and compare it with the large quantity which is lying idle in the cases. By adopting our system you can make the minimum quantity of type do the maximum amount of work, as it is available under any and all circumstances, while the old stuff can only be used for some particular purpose. Figure out the amount you pay yearly for labor. A saving of 5 or 10 per cent. will go a long ways toward purchasing the type actually used in your shop 492

.....HHHH.....HHHHHHHH.....HHHH.....



OLD STYLE ITALIC SERIES

Figures are Uniform in Size and Lining

32a 14A, \$2.80

12-POINT OLD STYLE ITALIC No. 9

L. C. \$1.45; C. \$1.35

ALL OLD STYLE FIGURES ARE

Uniform in size and line. In our system each figure not only matches its fellows in width, but is a multiple of one of the spaces. As this makes them multiples of points, they will justify with all other spaces, quads, leads, slugs and brass rules. Send for our catalog 68

38a 15A, \$2.50

10-POINT OLD STYLE ITALIC No. 9

L. C. \$1.40; C. \$1.10

IN ALL THE OLD STYLES THE FIGURES

Above and below the line have been abandoned, and while they still retain their Old Style characteristics they have been made uniform in appearance, and their legibility increased. What has been said of the figures applies as well to the points. In all cases these will be found to justify with spaces and point 42

40a 15A, \$2.25

8-POINT OLD STYLE ITALIC No. 9

L. C. \$1.30; C. \$0.95

IN CONNECTION WITH OUR LINING TYPE

But one set of Leaders is necessary for each body, since these Leaders will line with our Roman, Old Style, Job and patented faces with perfect results. Either the saving of original outlay or composition alone will go a long way towards making you a good profit in your composing room. The round-dot leaders are made on all bodies up to and including.....18-Point, and the fine-dot.....up to 14-Point

45a 18A, \$2.00

6-POINT OLD STYLE ITALIC No. 9

L. C. \$1.15; C. \$0.85

THE IMPROVED STANDARD LINING SYSTEM

One of the most important changes is our lining system. A glance at specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. All our types are cast Standard Line, including Romans, Italics, Gothics, Latins, and all other Job faces, and line with one another 364

.....HHHH.....HHHHHHHH.....HHHH.....



MODERN ROMAN SERIES

Card Fonts

32a 14A, \$2.80

12-POINT ROMAN No. 20

L. C. \$1.55; C. \$1.25

OUR PERFECT SYSTEM OF LINING

STANDARD LINE LEADERS DESIRABLE

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years shows that constant 258

40a 16A, \$2.50

10-POINT ROMAN No. 20

L. C. \$1.40; C. \$1.10

ROMANS, GOTHICS, ITALICS, TITLES, AND ALL

JOB FACES ON THE SAME BODY LINE PERFECTLY

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years shows that a constant demand for something of this kind 360

45a 16A, \$2.25

8-POINT ROMAN No. 20

L. C. \$1.30; C. \$0.95

HANDSOMELY CUT FACES ON STANDARD LINE SYSTEM

EACH FACE WILL LINE PERFECTLY WITH EVERY OTHER

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years will show that the constant demand for something of this nature has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic \$492

50a 20A, \$2.00

6-POINT ROMAN No. 20

L. C. \$1.20; C. \$0.80

FAVORITE OLD AS WELL AS ORIGINAL FACES ON IMPROVED LINE

SUPERIOR LABOR-**SAVING** FEATURES APPLIED TO PRINTING MATERIAL

One of the most important changes is our lining system. One glance at the specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to ever recurring attempts to solve the problem; but these efforts have been sporadic and inconsistent, and the failure to take into account all the conditions

42a 16A, \$2.00

5-POINT ROMAN No. 20

L. C. \$1.15; C. \$0.85

STANDARD LINE LEADERS CAN BE USED FOR OTHER THAN ROMAN FACES

USEFULNESS OF LEADERS IS GREATLY AUGMENTED UNDER OUR SYSTEM

One of the most important changes is our lining system. A glance at the specimen sheets that were issued during the past few years shows that the constant demand for something of this nature has led to recurring attempts to solve the vexing problem; but these efforts have been sporadic and inconsistent, and the failure to take into account all the conditions has rendered the results very 480

SMALL CAP FONTS: 12-POINT, 9A, 50C. 10-POINT, 12A, 50C. 8-POINT, 14A, 45C.
6-POINT, 15A, 40C. 5-POINT, 10A, 40C. EXTRA.

НННННННННННН

OLD STYLE ROMAN SERIES

Card Fonts

22a 12A, \$3.20

16-POINT OLD STYLE No. 9

L. C. \$1.60; C. \$1.60

POPULAR OLD STYLES
Improved with Standard Line Feature
Surpassing in Utility its Rivals 36

Cast also on 18-Point body to order.

34a 14A, \$2.80

12-POINT OLD STYLE No. 9

1. C. \$1.55; C. \$1.25

OUR FIGURES ARE UNIFORM IN SIZE

JUSTIFY WITH REGULAR SPACES OR QUADS

One of the most important changes is our system of lining. A glance at the specimen sheets issued 950

40a 16A, \$2.50

10-POINT OLD STYLE No. 9

L. C. \$1.40; C. \$1.10

OUR TYPE IS BY FAR THE MOST DURABLE

GIVING SUPERIOR RESULTS IN ELECTROTYPING

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years shows that the constant demand for something of this sort 486

45a 16A, \$2.25

8-POINT OLD STYLE No. 9

L. C. \$1.30; C. \$0.95

STANDARD LINE TYPE THE GREAT SAVER OF LABOR

TWENTIETH CENTURY TYPE SURE TO PLEASE PRINTERS

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years will show that a constant demand for something of this nature has led to recurrent \$372

50a 20A, \$2.00

6-POINT OLD STYLE No. 9

L. C. \$1.20; C. \$0.80

ALL OUR OLD STYLE FONTS ARE CAST WITH AN EXTRA NICK

READILY DISTINGUISHED FROM SAME SIZES OF MODERN FACES

One of the most important changes is our lining system. A glance at the specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem; these efforts 465

SMALL CAP FONTS: 12-POINT, 9A, 50C. 10-POINT, 12A, 50C.
8-POINT, 12A, 45C. 6-POINT, 15A, 40C. EXTRA.

LARGER SIZES OF THE OLD STYLE NO. 9 SERIES ARE IN PREPARATION.

[illegible]

FRENCH OLD STYLE SERIES

Figures of this Series are Uniform in Size and Lining



5a 4A, \$7.25

48-POINT FRENCH OLD STYLE

L. C. \$3.00; C. \$4.25

MODERN Ornate Face

7a 4A, \$5.00

36-POINT FRENCH OLD STYLE

L. C. \$2.50; C. \$2.50

FURNISHED First-class Slugs

9a 6A, \$4.30

30-POINT FRENCH OLD STYLE

L. C. \$2.00; C. \$2.30

PROFIT-MAKING Reduced to a Science

12a 6A, \$3.50

24-POINT FRENCH OLD STYLE

L. C. \$1.75; C. \$1.75

NIMBLE PRINTERS Produce Annual Results

EXT. OLD STYLE
Original



4a 3A, \$8.00

48-POINT EXTENDED OLD STYLE

L. C. \$3.10; C. \$4.90

FINISH
Perfect 6

5a 3A, \$5.50

36-POINT EXTENDED OLD STYLE

L. C. \$2.40; C. \$3.10

DESIGN
Combine 18

5a 3A, \$4.30

30-POINT EXTENDED OLD STYLE

L. C. \$1.90; C. \$2.40

INCREASE
Specimen 34

8a 4A, \$3.50

24-POINT EXTENDED OLD STYLE

L. C. \$1.80; C. \$1.70

FILED AWAY
Bettering Values
Improved 25



EXT. OLD STYLE

Original

12a 6A, \$3.20

18-POINT EXTENDED OLD STYLE

L. C. \$1.65; C. \$1.55

MODERN SYSTEM Fine Printing Material Superior Types 12

18a 10A, \$2.80

12-POINT EXTENDED OLD STYLE

L. C. \$1.40; C. \$1.40

COMPARE THE PRICES Respond to Your Best Interest Profitable Supplies 43

20a 14A, \$2.50

10-POINT EXTENDED OLD STYLE

L. C. \$1.20; C. \$1.30

WRITE FOR ESTIMATE NOW Stock of Printers' Goods is Complete Every Department Filled 95

22a 14A, \$2.25

8-POINT EXTENDED OLD STYLE

L. C. \$1.10; C. \$1.15

FURNISHED FINE PRODUCTIONS STANDARD LINE TYPES Extended Old Style Face Outranks its Class Advance of the Procession \$76

28a 15A, \$2.00

6-POINT EXTENDED OLD STYLE

L. C. \$1.00; C. \$1.00

SPECIAL SMALL CAPS ARE UNNECESSARY IMPORTANT FOR COMPOSITORS Being Cast on Standard Line any Size Caps can be Used as the Small Caps of the Size Next Larger 180

HHHHH
HHHHHHHHHHHHHHHHHH

FULL-FACE SERIES



22a 14A, \$2.80

12-POINT FULL-FACE No. 1

L. C. \$1.40; C. \$1.40

IMPROVED PLAIN LETTERS
Old Stand-Bys and Favorites Bettered
We Cast All on Standard Line 250

28a 16A, \$2.65

11-POINT FULL-FACE No. 1

L. C. \$1.30; C. \$1.35

FULL-FACES BROUGHT INTO SYSTEM
Types for Titles, Side-Heads and Emphatic Words
Lining Accurately with Our Roman Faces 316

28a 16A, \$2.50

10-POINT FULL-FACE No. 1

L. C. \$1.25; C. \$1.25

DESIRABLE FOR TABULAR WORK
Figures Altered and Cast Systematic in Thickness
Are Fitted to Point Sets in All the Sizes \$48

30a 16A, \$2.40

9-POINT FULL-FACE No. 1

L. C. \$1.20; C. \$1.20

BECOMES CONSTANTLY MORE POPULAR
Advantages of Our Standard Line Meriting Appreciation
Those Once Using Our Type Want No Other 279

30a 16A, \$2.25

8-POINT FULL-FACE No. 1

L. C. \$1.10; C. \$1.15

PRODUCES LABOR-SAVING MATERIAL
Modern Methods Introduced by the Inland Type Foundry
Outclassing the Sleeping Old-Fogy Concerns 158

38a 22A, \$2.00

6-POINT FULL-FACE No. 1

L. C. \$1.00; C. \$1.00

IMPORTANT FACT WHICH SHOULD NEVER BE FORGOTTEN
Single and Dotted Two-Point Brass Rule Lines with Every One of Our Faces
Easily Justified to Line by Use of Point-System Leads and Slugs \$369

32a 18A, \$2.00

5½-POINT FULL-FACE No. 1

L. C. \$1.00; C. \$1.00

MAKING THINGS COMFORTABLE FOR THE COMPOSITOR
Vexatious Chopping-Up of Paper and Cardboard Now Relegated to the Past
Setting of Legal Blanks and Similar Forms is a Pleasant Work 815

26a 15A, \$2.40

9-POINT FULL-FACE No. 2

L. C. \$1.20; C. \$1.20

POINTER FOR THE PROFIT-SEEKERS
Investigate the Merits of Our Standard Line Type
Makes Earning of Money an Easier Task 290

HHHHHHHHHHHHHHHH



CONDENSED NO. 1 SERIES



26a 16A, \$2.80

12-POINT CONDENSED NO. 1

L. C. \$1.40; C. \$1.40

**OUR FACILITIES FOR MAKING
Type are of the Very Best and Cannot Fail to
Please the Most Fastidious Person 374**

32a 20A, \$2.65

11-POINT CONDENSED NO. 1

L. C. \$1.30; C. \$1.35

**OUR STANDARD JOB FACES ARE MORE
Uniform in Face and Justification Than any Other Make
Ornaments and Borders of all Kinds in Stock 45**

32a 20A, \$2.50

10-POINT CONDENSED NO. 1

L. C. \$1.25; C. \$1.25

**ALL PRINTERS SHOULD EXAMINE
Our System and Then Compare it With That of Others
It Always Stands the Tests Satisfactorily 984**

38a 22A, \$2.40

9-POINT CONDENSED NO. 1

L. C. \$1.20; C. \$1.20

**WE MANUFACTURE A COMPLETE LINE OF BRASS
Rule and our Jobbing Department is the Most Complete in the West
Superior Printing Material of all Kinds Quickly Supplied 62**

36a 20A, \$2.25

8-POINT CONDENSED NO. 1

L. C. \$1.15; C. \$1.10

**ALL FACES ON EACH BODY, ROMANS, ITALICS,
Antiques, and all Job Faces Line With One Another at the Bottom
Our Figures Need no Special Justifying in Tabular Work**

42a 26A, \$2.20

7-POINT CONDENSED NO. 1

L. C. \$1.10; C. \$1.10

**ALL OUR JOB TYPE CAN BE SET SOLID AND THE LIABILITY
Of the Descending Letters Breaking Off is Entirely Overcome and all Printers Can See
That this in Itself is a Very Important Money-Saving Feature 295**

44a 26A, \$2.00

6-POINT CONDENSED NO. 1

L. C. \$1.00; C. \$1.00

**THIS CONDENSED SERIES WILL LINE WITH OUR ROMAN
Without the use of Cardboard and can be Used in Sub-headings and in Tabular Work
Our Leaders Will Also Line With it as Well as With the Roman 790**

НННННННННННННННННН

CONDENSED No. 2 SERIES



14a 7A, \$3.50

24-POINT CONDENSED No. 2

L. C. \$1.80; C. \$1.70

STANDARD LINE PRODUCT Popular Among Printers 92

18a 10A, \$3.30

20-POINT CONDENSED No. 2

L. C. \$1.65; C. \$1.65

DEMANDS FOR MODERN SYSTEM Now Constantly Increasing 56

20a 12A, \$3.20

18-POINT CONDENSED No. 2

L. C. \$1.55; C. \$1.65

INTRODUCING A UNIFORM METHOD Product of Inland Type Foundry 35

22a 12A, \$3.20

16-POINT CONDENSED No. 2

L. C. \$1.60; C. \$1.60

SAVING IN BOTH TIME AND LABOR Users of Standard Lining Faces 40

24a 15A, \$3.00

14-POINT CONDENSED No. 2

L. C. \$1.50; C. \$1.50

IMPROVEMENTS IN ORDINARY STYLES Enhancing Their Usefulness Greatly 76

30a 18A, \$2.80

12-POINT CONDENSED No. 2

L. C. \$1.40; C. \$1.40

REMODELING COMMON FACES THROUGHOUT Manifest Faults in Founding Remedied \$34

34a 20A, \$2.65

11-POINT CONDENSED No. 2

L. C. \$1.30; C. \$1.35

REPRODUCING POPULAR HANDSOME OLD-TIMERS Supply Improvement in Many Essential Details 98



CONDENSED No. 2 SERIES



34a 20A, \$2.50

10-POINT CONDENSED No. 2

L. C. \$1.25; C. \$1.25

TAKING ADVANTAGE OF YEARS OF EXPERIENCE
Errors of Former Type Making are Corrected 50

38a 22A, \$2.40

9-POINT CONDENSED No. 2

L. C. \$1.20; C. \$1.20

CAREFUL CONSIDERATION GIVEN TO THE PRINTERS' WANTS
Best Labor-Saving Material the Result of Particular Study 49

38a 22A, \$2.25

8-POINT CONDENSED No. 2

L. C. \$1.15; C. \$1.10

STANDARD LINE AND UNIT SETS A DESIRABLE COMBINATION
Perfect Justification in Every Direction Easily Secured \$82

38a 24A, \$2.20

7-POINT CONDENSED No. 2

L. C. \$1.10; C. \$1.10

REFORMS MADE THAT HAVE HITHERTO BEEN CONSIDERED IMPOSSIBLE
Obstacles Found to be Not so Insurmountable as Claimed by Founders 175

40a 25A, \$2.00

6-POINT CONDENSED No. 2

L. C. \$1.00; C. \$1.00

HINDERED BY NO PRECEDENTS OR TRADITIONS IN OUR TYPE FOUNDRY
Our House is Not Obligated to Follow the Old Methods and Systems 360

HHHHHHHHHHHHHHHHHHHH

HALF-TITLE SERIES



28a 16A, \$2.25

8-POINT HALF-TITLE

L. C. \$1.15; C. \$1.10

ALL OUR FACES LINE WITH ONE ANOTHER
Attaining Perfect Accuracy Without Use of Cardboard
Our Brass Rule Department is Very Complete 46

30a 18A, \$2.00

6-POINT HALF-TITLE

L. C. \$1.00; C. \$1.00

IT WILL BE TO YOUR INTEREST TO BUY OUR TYPE
Standard Line Type is the Only Material for Wide-Awake Printers
Elements of our Metal Combine Toughness and Hardness

28a 16A, \$2.00

5½-POINT HALF-TITLE

L. C. \$1.00; C. \$1.00

LINING SYSTEM WILL SAVE LABOR IN JUSTIFICATION
We Buy and Sell Second-Hand Machinery, and can Often Offer you
Bargains in These Goods. Send for Illustrated Catalog 28

CONDENSED TITLE No. 2



10A

24-POINT CONDENSED TITLE No. 2

\$2.50

INCREASE USEFULNESS 16

14A

18-POINT CONDENSED TITLE No. 2

\$2.00

STANDARD LINE RECOMMENDED PRINTERS INVESTIGATE 78

15A

16-POINT CONDENSED TITLE No. 2

\$1.80

MATERIAL MEETING THE DEMAND THOROUGHLY REMODELED \$840

15A

14-POINT CONDENSED TITLE No. 2

\$1.65

LATEST IDEAS IN TYPE FOUNDRY PROGRESSIVE INSTITUTION 95

16A

12-POINT CONDENSED TITLE No. 2

\$1.50

SUPERIOR IN WEARING QUALITIES TO EVERY OTHER IN THE MARKET \$48

20A

10-POINT CONDENSED TITLE No. 2

\$1.40

METAL COMPOSITION THE BEST EVER USED OURS GUARANTEED MOST DURABLE 63

20A

9-POINT CONDENSED TITLE No. 2

\$1.35

INTERESTS PRINTERS THAT WORK FOR PROFITS MOST PERFECT MATERIAL EVER OFFERED 25

8-POINT CONDENSED TITLE No. 2
24A, \$1.25

MORE USEFUL ARE LEADERS
LINE WITH ALL FACES 70

6-POINT CONDENSED TITLE No. 2
25A, \$1.00

EXCELLENT PRODUCTIONS PLEASE
SUPREMACY APPRECIATED 914

HHHHHHHHH



IONIC AND CLARENDON



16a 8A, \$3.20

18-POINT IONIC

L. C. \$1.65; C. \$1.55

LEADING PRINTERS Getting our Superior Type 28

24a 15A, \$2.80

12-POINT IONIC

L. C. \$1.40; C. \$1.40

MODERN SYSTEMATIC PRODUCT Setting the Pace for Our Competitors \$30

34a 20A, \$2.20

7-POINT IONIC

L. C. \$1.10; C. \$1.10

MONEY-SAVING TYPE MADE FOR SUPERIOR JOBBING
Great Possibilities in Having Systematic Material to Produce Fine Work
Point Bodies, Standard Line, Unit Sets and Most Useful Faces 279

34a 20A, \$2.00

6-POINT IONIC

L. C. \$1.00; C. \$1.00

WE SUPPLY ALL FIGURES ON UNIFORM POINT SETS
They are also Multiples of and Justify with Our Regular Spaces and Quads
Advantages Inherent in the Unit-Set System of Casting Type 456

25A

7-POINT CLARENDON TITLE

\$1.20

ENDLESS VARIETY OF ORIGINAL BORDERS AND ORNAMENTS
MANY OF OUR BEAUTIFUL BORDERS ARE MADE FOR TWO COLORS
SPECIMEN SHEETS WILL BE FURNISHED ON APPLICATION \$25

22A

6-POINT CLARENDON TITLE

\$1.00

**ALL OUR TYPE CAN BE SET SOLID AND THE LIABILITY OF
THE DESCENDING LETTERS TO BREAK OFF IS ENTIRELY OVERCOME**
OLD STYLE FIGURES MADE UNIFORM IN SIZE AND LINE 360

40a 24A, \$2.20

7-POINT CLARENDON

L. C. \$1.10; C. \$1.10

PRINTERS ARE ADVISED TO BE CAREFUL IN BUYING TYPE
Bungling Imitations of Standard Line Type are Now Being Put on the Market
Not Made to Agree with our Accurate Dies and Measurements 487

38a 22A, \$2.00

6-POINT CLARENDON

L. C. \$1.00; C. \$1.00

OUR STANDARD LINE SYSTEM MEETS ALL REQUIREMENTS
Every Possible Use of Type Has Been Carefully Considered and Years of Earnest
Study Were Devoted to Bringing It to the Acme of Perfection 19

ANTIQUE SERIES



4a 3A, \$6.00

42-POINT ANTIQUE No. 1

L. C. \$2.40; C. \$3.60

USEFUL
Products 5

5a 4A, \$5.00

36-POINT ANTIQUE No. 1

L. C. \$1.90; C. \$3.10

DESIGNS
Excellence 18

8a 4A, \$4.30

30-POINT ANTIQUE No. 1

L. C. \$2.20; C. \$2.10

FINER TYPE
Style Esthetic 12

12a 6A, \$3.30

20-POINT ANTIQUE No. 1

L. C. \$1.65; C. \$1.65

LINING SYSTEM
Problem Finds Solution
Standard Perfect 30



ANTIQUE SERIES



16a 9A, \$3.20

18-POINT ANTIQUE No. 1

L. C. \$1.65; C. \$1.55

PRINTERS REMEMBER Standard Lining System Has No Equal in the Market

26a 14A, \$2.80

12-POINT ANTIQUE No. 1

L. C. \$1.40; C. \$1.40

OUTFITS FOR NEWSPAPERS Furnished on Short Notice and Estimates Most Cheerfully Submitted 85

30a 16A, \$2.50

10-POINT ANTIQUE No. 1

L. C. \$1.25; C. \$1.25

SUPERIOR WORK AND LARGE PROFITS Are a Natural Result of Using Standard Lining Type Enterprising Printers all Recommend It 74

32a 16A, \$2.25

8-POINT ANTIQUE No. 1

L. C. \$1.15; C. \$1.10

BRASS RULE IN LABOR-SAVING FONTS Circles, Ovals, Octagons and Many Other Special Shapes Are Made to Order in the Shortest Possible Time 62

34a 20A, \$2.20

7-POINT ANTIQUE No. 1

L. C. \$1.10; C. \$1.10

COMPLETE OFFICES ALL ON STANDARD LINE SYSTEM Number of Faces Cast on Uniform Line now so Large that the Printer Need no Longer Buy the Old Money-Wasting Material 84

34a 20A, \$2.00

6-POINT ANTIQUE No. 1

L. C. \$1.00; C. \$1.00

REMEMBER, WE ARE AT ALL TIMES PREPARED TO Prove Every Claim as Regards the Finish and Accuracy of our Product In Type Making we Propose to Stay at the Very Top 36

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LATIN ANTIQUE SERIES



5a 3A, \$7.25

48-POINT LATIN ANTIQUE

L. C. \$3.10; C. \$4.15

REAPED Cashiers 2

6a 4A, \$5.00

36-POINT LATIN ANTIQUE

L. C. \$2.20; C. \$2.80

NEATEST Ornaments 38

7a 5A, \$4.30

30-POINT LATIN ANTIQUE

L. C. \$2.00; C. \$2.30

MONEY SURE Return Profits 40

10a 6A, \$3.50

24-POINT LATIN ANTIQUE

L. C. \$1.75; C. \$1.75

ARE JUSTIFIED Point Set Figures With Regular Spaces 75

LATIN ANTIQUE SERIES

15a 9A, \$3.20

18-POINT LATIN ANTIQUE

L. C. \$1.60; C. \$1.60

EACH STANDARD LINE
Face Available for Date Lines
Use With 2-Point Rule

22a 14A, \$2.80

12-POINT LATIN ANTIQUE

L. C. \$1.35; C. \$1.45

**EXPERT COMPOSITORS DESIRE
Superior Material Wherewith to Execute
Commercial Work Most Rapidly**

26a 14A, \$2.50

10-POINT LATIN ANTIQUE

L. C. \$1.25; C. \$1.25

PROVED FINISH AND EXACTNESS
Of our Type Far Better than that of any Other
All Faces of One Body Will Line 53

28a 16A, \$2.40

9-POINT LATIN ANTIQUE

L. C. \$1.20; C. \$1.20

OLD STYLE FIGURES PERFECTLY UNIFORM
They Agree With One Another in Height and Line, and
Cast to Point Sets, Justify with Spaces 210

28a 16A, \$2.25

8-POINT LATIN ANTIQUE

L, C, \$1.15; C, \$1.10

FINEST DESIGNS IN ARTISTIC JOB FACES
Extensive and Splendid Exhibit of Original Ornaments
Foremost of High-Class Productions 79

7-POINT LATIN ANTIQUE
30a 16A, \$2.20 L. C. \$1.10; C. \$1.10

STANDARD LINING TYPE
Obviates Numerous Vexations
Keeps Temper Smooth 50

6-POINT LATIN ANTIQUE
30a 16A, \$2.00 L. C. \$1.00; C. \$1.00

WE ARE AGENTS FOR ALL
Kinds of Printing Machinery of
Latest Improved Styles 46

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LATIN SERIES



8a 5A, \$5.00

36-POINT LATIN

L. C. \$2.40; C. \$2.60

TRUE SYSTEM Accurate Faces 16

9a 6A, \$4.30

30-POINT LATIN

L. C. \$2.00; C. \$2.30

IMPROVEMENTS Original Type Designs Appreciated 23

12a 8A, \$3.50

24-POINT LATIN

L. C. \$1.70; C. \$1.80

POINT SYSTEM BOTH Ways far Superior to the Old Method of Justifying 45

18a 12A, \$3.20

18-POINT LATIN

L. C. \$1.55; C. \$1.65

PERFECT JUSTIFICATION Without Cardboards Thereby Saving Large Profits to Printers 386



LATIN SERIES



28a 16A, \$2.80

12-POINT LATIN

L. C. \$1.45; C. \$1.35

ESTIMATES FURNISHED TO PRINTERS
Brass Rule, Labor-Saving Fonts, Circles, Ovals
Other Special Shapes Made to Order \$65

32a 20A, \$2.50

10-POINT LATIN

L. C. \$1.25; C. \$1.25

HANDSOMEST ART ORNAMENTS AND BORDERS
An Endless Variety to Select From, Largest Assortment
Most Highly Finished Collection in the Market 240

32a 20A, \$2.40

9-POINT LATIN

L. C. \$1.20; C. \$1.20

HIGHLY IMPROVED TYPE FACES DESIGNED
Material Supplied for Every Kind of Artistic Job Printing
Profits Assured on Work of Any Description 75

34a 20A, \$2.25

8-POINT LATIN

L. C. \$1.15; C. \$1.10

GOOD WORK, LARGE PROFITS AND PLEASURE TOURS
Some of the Many Advantageous Results of Standard Line Type
Enterprising Printers Must Investigate this System 938

36a 24A, \$2.20

7-POINT LATIN

L. C. \$1.10; C. \$1.10

LARGE ASSORTMENT OF FACES NOW CAST ON STANDARD LINE
Entirely Unnecessary for the Progressive Printer to Buy Type Not Systematic
Every Style We Produce is Up-to-Date and Every Font is Useful 210

36a 24A, \$2.00

6-POINT LATIN

L. C. \$1.00; C. \$1.00

ALL SMALL CAP SORTS LIABLE TO BE CONFUSED WITH THE
Same Lower Case Characters Have an Extra Nick, Thereby Obviating Errors
Common in Distribution and Composition; Another Advantage 756

HHHHHHHHHHHHHHHHHH



5A

BRUCE TITLE SERIES

PATENT PENDING

24-POINT BRUCE TITLE

\$2.50

NEAT CAPS
LIGHT FACE 6

6A

20-POINT BRUCE TITLE

\$2.25

EXCELLENCE
BEST MODELS 38

7A

16-POINT BRUCE TITLE

\$1.80

DESIGNS
NEWEST 5

10A

12-POINT BRUCE TITLE

\$1.50

TWO-LINES
OUR TITLES 4

12A

10-POINT BRUCE TITLE

\$1.40

ENGRAVERS
CHOICE PART 70

14A

9-POINT BRUCE TITLE

\$1.35

LODGE WORK
NICE PROGRAM 92

16A

8-POINT BRUCE TITLE No. 2

\$1.25

UNIFORM MATERIAL
MODERN ENTERPRISE 86

18A

6-POINT BRUCE TITLE No. 1

\$1.00

NEAT SOCIETY PRINTING
DELICACY AND SIMPLICITY 35

20A

6-POINT BRUCE TITLE No. 2

\$1.00

STANDARD LINE FACES
REMARKABLE PROGRESSION \$74

20A

6-POINT BRUCE TITLE No. 3

\$1.00

TWO-LINES CALLED TITLES
OUR METHOD OF NAMING SERIES 612

EACH SIZE CAST ON SIX-POINT HAS A DIFFERENT NICK

8-POINT No. 1 AND 6-POINT No. 4 OF THIS SERIES IN PREPARATION

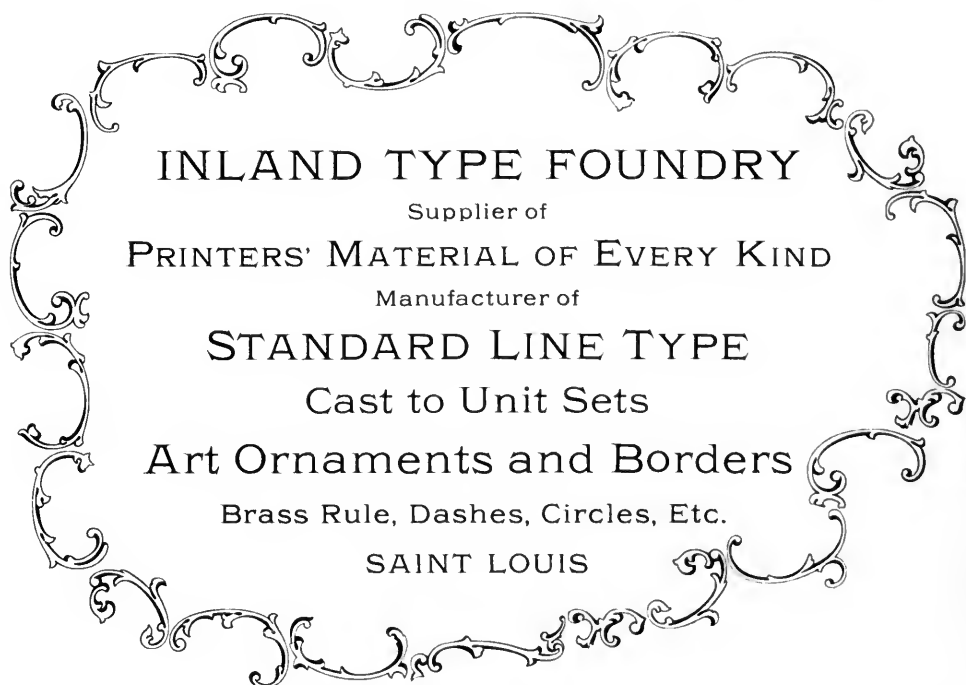
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SKINNER SERIES

Patent Pending



HAVING started in the most disastrous period that the type-founding trade has ever experienced, the success of the Inland Type Foundry is nothing less than phenomenal. To-day, at the expiration of a little over three years, its business has many times exceeded that



which any other type foundry has ever acquired in the most prosperous times. This is largely attributable to Standard Line, Unit-Set, and many other innovations which we have introduced in the type, making our productions the most desirable the practical printer can find.

INLAND ORNAMENTS, SERIES NO. 25—displayed above—Per font, \$2.00



SKINNER SERIES

Patent Pending

6a 4A, \$4.30

30-POINT SKINNER

L. C. \$2.05; C. \$2.25

HANDSOME Neatest Faces 5

7a 4A, \$3.50

24-POINT SKINNER

L. C. \$1.75; C. \$1.75

FINE LETTER Program Enrich 14

10a 6A, \$3.20

18-POINT SKINNER

L. C. \$1.60; C. \$1.60

ELEGANT MODELS Finish Chaste Design 30

16a 10A, \$3.00

14-POINT SKINNER

L. C. \$1.50; C. \$1.50

END OF THE CENTURY Material Suited to the Time 26

12-POINT SKINNER
20a 12A, \$2.80 L. C. \$1.40; C. \$1.40

DAINTY WORK Finest Obtained 15

8-POINT SKINNER
26a 15A, \$2.25 L. C. \$1.15; C. \$1.10

STANDARD LINING Modern Plan Introduced 36

10-POINT SKINNER No. 1
22a 14A, \$2.50 L. C. \$1.25; C. \$1.25

LEADING STYLE Exquisite Display 48

6-POINT SKINNER
30a 18A, \$2.00 L. C. \$1.00; C. \$1.00

SYSTEMATIC PRODUCTS Standard Line Type the Best \$90

10-POINT SKINNER No. 2 AND 9-POINT SKINNER IN PREPARATION.

HHHHHHHHHH

WOODWARD SERIES

Patented Aug. 4, 1896



4a 3A, \$9.50

60-POINT WOODWARD

L. C. \$3.70; C. \$5.80

FORMS Perfect 6

5a 4A, \$7.25

48-POINT WOODWARD

L. C. \$3.10; C. \$4.15

BORDER Specimen 8

7a 4A, \$5.00

36-POINT WOODWARD

L. C. \$2.40; C. \$2.60

LINING TYPE Money Saved 12

9a 5A, \$4.30

30-POINT WOODWARD

L. C. \$2.15; C. \$2.15

BEST METHOD Fixing Standards 20

WOODWARD SERIES

Patented Aug. 4, 1896

9a 6A, \$3.50

24-POINT WOODWARD

L. C. \$1.60; C. \$1.90

UNIFORM FIGURES

Casting Systematic 36

15a 9A, \$3.20

18-POINT WOODWARD

L, C, \$1.60; C, \$1.60

ORDERS LINING TYPE
Exhibit of Common Sense 98

18a 12A, \$3.00

14-POINT WOODWARD

L. C. \$1.40; C. \$1.60

STANDARD LINE PRODUCTION

Notice Constant Increase in Faces \$15

22a 15A, \$2.80

12-POINT WOODWARD

L. C. \$1.35; C. \$1.45

INVESTIGATION RECOMMENDED

Recognize Advantages of Standard Line 24

26a 16A, \$2.50

10-POINT WOODWARD

L. C. \$1.25; C. \$1.25

SUPERIOR MATERIAL FOR PURCHASERS
Handsome Faces and Lining System Combined 16

28a 20A, \$2.25

8-POINT WOODWARD

L. C. \$1.05; C. \$1.20

ALL PRINTERS' SUPPLIES ALWAYS IN STOCK
Thoroughly Equip Printing Establishments with Best Type 38

7-POINT WOODWARD
34a 20A, \$2.20 L. C. \$1.10; C. \$1.10

6-POINT WOODWARD
34a 20A, \$2.00 L. C. \$1.00; C. \$1.00

RIGHT QUALITIES IN TYPE Obtains Supply of Lining Faces 70

STANDARD LINE SYSTEM

Type for the Up-to-Date Printer 12

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WOODWARD OUTLINE

Patent Pending



4a 3A, \$9.50

60-POINT WOODWARD OUTLINE

L. C. \$3.70; C. \$5.80

FORMS
Perfect 6

5a 4A, \$7.25

48-POINT WOODWARD OUTLINE

L. C. \$3.10; C. \$4.15

BORDER
Specimen 8

7a 4A, \$5.00

36-POINT WOODWARD OUTLINE

L. C. \$2.40; C. \$2.60

LINING TYPE
Money Saved 12

9a 5A, \$4.30

30-POINT WOODWARD OUTLINE

L. C. \$2.15; C. \$2.15

BEST METHOD
Fixing Standards 20



WOODWARD OUTLINE

Patent Pending

9a 6A, \$3.50

24-POINT WOODWARD OUTLINE

L. C. \$1.60; C. \$1.90

UNIFORM FIGURES
Casting Systematic 36
Regular in Widths

15a 9A, \$3.20

18-POINT WOODWARD OUTLINE

L. C. \$1.60; C. \$1.60

ORDERS LINING TYPE
Exhibit of Common Sense 98
Keeping Up to Times

18a 12A, \$3.00

14-POINT WOODWARD OUTLINE

L. C. \$1.40; C. \$1.60

STANDARD LINE PRODUCTION
Notice Constant Increase in Faces \$15
Enterprising Young Foundries

22a 15A, \$2.80

12-POINT WOODWARD OUTLINE

L. C. \$1.35; C. \$1.45

INVESTIGATION RECOMMENDED
Recognize Advantages of Standard Line 24
Introduce Labor-Saving System

WOODWARD and WOODWARD OUTLINE are cast to the same widths, and one will register accurately over the other for use in two-color work.

CONDENSED WOODWARD

Patented Aug. 4, 1896



5a 4A, \$9.50

60-POINT CONDENSED WOODWARD

L. C. \$4.10; C. \$5.40

MIND RULE Face Lined 10

8a 5A, \$7.25

48-POINT CONDENSED WOODWARD

L. C. \$3.55; C. \$3.70

BUYER LIKES Modern Prints 45

8a 6A, \$5.00

36-POINT CONDENSED WOODWARD

L. C. \$2.30; C. \$2.70

SUPERIOR PRODUCT Finest and Best Made 96

10a 6A, \$4.30

30-POINT CONDENSED WOODWARD

L. C. \$2.20; C. \$2.10

USING STANDARD LINE Saving Compositors' Labor 24



CONDENSED WOODWARD

Patented Aug. 4, 1896

12a 8A, \$3.50

24-POINT CONDENSED WOODWARD

L. C. \$1.70; C. \$1.80

JUSTIFICATION MUCH SIMPLER Furnish Every Face on Unit-Sets 78

16a 10A, \$3.20

18-POINT CONDENSED WOODWARD

L. C. \$1.60; C. \$1.60

DOTTED BRASS RULE IN BLANK WORK Easily Adjusted to Line with all Type Faces 26

22a 14A, \$3.00

14-POINT CONDENSED WOODWARD

L. C. \$1.50; C. \$1.50

LEADERS LINE WITH ALL ROMAN AND JOB FACES Abolish Buying Special Leaders for Many Display Fonts 40

28a 18A, \$2.80

12-POINT CONDENSED WOODWARD

L. C. \$1.40; C. \$1.40

PROOF THAT THE IDEA OF UNIFORM LINING WAS FEASIBLE Refusal of Older Founders to Cast Systematic Type Proving Stupidity 35 Desires of Progressive Printers Based on Experience

34a 22A, \$2.50

10-POINT CONDENSED WOODWARD

L. C. \$1.25; C. \$1.25

ELEGANT CONDENSED DISPLAY FACE FOR NEWSPAPERS IS OFFERED Handsome and Attractive Ornamentation of Headlines and Announcements \$92 Suitable for Use in Every Specimen of First Class Typography

8-POINT CONDENSED WOODWARD
36a 25A, \$2.25 L. C. \$1.10; C. \$1.15

PERMITS PRINTERS TO SECURE PROFITS
Labor-Saving Features of Standard Line Type 680
Notice the Quicker Results Obtained

6-POINT CONDENSED WOODWARD
48a 30A, \$2.00 L. C. \$1.00; C. \$1.00

USEFUL MODERN FACE FOR SMALL BOX-HEADINGS
Condensed Letter for Crowding Matter into Little Space 475
Very Suitable for Time-Tables and the Like



EXTENDED WOODWARD

Patented Aug. 4, 1896



4a 3A, \$10.75

48-POINT EXTENDED WOODWARD

L. C. \$4.15; C. \$6.60

READ Black 5

5a 3A, \$6.40

36-POINT EXTENDED WOODWARD

L. C. \$2.80; C. \$3.60

SAMPLE Charmer 8

5a 3A, \$4.70

30-POINT EXTENDED WOODWARD

L. C. \$2.10; C. \$2.60

PERFECT Good Form 6

7a 4A, \$4.00

24-POINT EXTENDED WOODWARD

L. C. \$2.00; C. \$2.00

BROAD FACE Extend Letter 12 Modern Plant



EXTENDED WOODWARD

Patented Aug. 4, 1896

9a 5A, \$3.20

18-POINT EXTENDED WOODWARD

L. C. \$1.65; C. \$1.55

BEST METHODS Regularity Found 60 Improved Lining

14a 8A, \$3.00

14-POINT EXTENDED WOODWARD

L. C. \$1.50; C. \$1.50

NEAT MODELS USED Artistic Jobbing Letters 93 Useful and Desirable

16a 10A, \$2.80

12-POINT EXTENDED WOODWARD

L. C. \$1.40; C. \$1.40

ECONOMICAL PRINTERS Selecting Profitable Material 25 Buy Standard Line Type

18a 10A, \$2.50

10-POINT EXTENDED WOODWARD

L. C. \$1.25; C. \$1.25

SETTING TYPE MADE EASIER Annoying Hindrances Abolished \$18 Introduced Improved Systems

8-POINT EXTENDED WOODWARD
22a 14A, \$2.25 L. C. \$1.10; C. \$1.15

MUCH SIMPLIFIED
Justification Perfected
Unit Set Types 34

6-POINT EXTENDED WOODWARD
28a 16A, \$2.00 L. C. \$1.00; C. \$1.00

QUICKER COMPOSING
With Standard Line System
Improved Methods 62

60-Point Extended Woodward in preparation.

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GOTHIC No. 1 SERIES



5a 3A, \$6.00

42-POINT GOTHIC No. 1

L. C. \$2.50; C. \$3.50

HERALD Advantage 6

6a 4A, \$5.00

36-POINT GOTHIC No. 1

L. C. \$2.20; C. \$2.80

SCIENCE Improved Type

8a 5A, \$4.30

30-POINT GOTHIC No. 1

L. C. \$2.00; C. \$2.30

COMPOSING Standard Lining 3

10a 6A, \$3.50

24-POINT GOTHIC No. 1

L. C. \$1.65; C. \$1.85

PRINTER FINDS Chance to Save Work 18

16a 9A, \$3.20

18-POINT GOTHIC No. 1

L. C. \$1.55; C. \$1.65

LINING TYPE PAYS BIG Dividends to Careful Buyers 50



GOTHIC No. 1 SERIES



20a 12A, \$3.00

14-POINT GOTHIC No. 1

L. C. \$1.40; C. \$1.60

MOST DURABLE BODIES Made from Combination Metal 26

25a 14A, \$2.80

12-POINT GOTHIC No. 1

L. C. \$1.40; C. \$1.40

ORIGINAL AND UNIFORM FACES Characteristics of Standard Line Type 80

26a 14A, \$2.50

10-POINT GOTHIC No. 1

L. C. \$1.25; C. \$1.25

GOTHICS AND TITLES IMPROVED Standard Line Justifies Without Cardboard 3

30a 16A, \$2.40

9-POINT GOTHIC No. 1

L. C. \$1.20; C. \$1.20

LABOR-SAVING TYPE BODIES ARE PERFECT No Trouble to make Leaders Line with Every Face 913

34a 18A, \$2.25

8-POINT GOTHIC No. 1

L. C. \$1.15; C. \$1.10

OUR TYPE METAL IS OF A NEW COMPOSITION Guaranteed to be Superior in Finish and Durability to all Others Highest Quality and the Best Workmanship 86

38a 20A, \$2.20

7-POINT GOTHIC No. 1

L. C. \$1.10; C. \$1.10

EVERY COMPOSITOR APPRECIATES STANDARD LINE TYPE Annoying Complications Peculiar to the Old Style Justification are Obviated Vexatious Troubles Incident to Type-Setting Abolished 315

38a 20A, \$2.00

6-POINT GOTHIC No. 1

L. C. \$1.00; C. \$1.00

PRINTERS SHOULD INVEST IN LABOR-SAVING SYSTEM Modern Improved Material Designed for the Use of Enterprising Craftsmen Desires of Progressive Typographers Have Been Met 26

HHHHHHHHHHHH
HHHHHH HH HH HH

TITLE GOTHIC No. 5



4A

36-POINT TITLE GOTHIC No. 5

\$3.50

GRINDERS

5A

30-POINT TITLE GOTHIC No. 5

\$3.00

BROKERAGE

7A

24-POINT TITLE GOTHIC No. 5

\$2.50

SAVE MATERIAL

9A

20-POINT TITLE GOTHIC No. 5

\$2.25

BUY STANDARD LINE

12A

16-POINT TITLE GOTHIC No. 5

\$1.80

**NOTABLE INNOVATION
OBTAIN MODERN FACES 18**

12A

12-POINT TITLE GOTHIC No. 5

\$1.50

**JUSTIFICATION SIMPLIFIED
BEST SYSTEM OF WIDTHS 26**

16A

10-POINT TITLE GOTHIC No. 5

\$1.40

**STANDARD ORIGINAL GOTHICS
MOST ACCURATE IN THEIR LINING 5**

L. C. \$1.80; C. \$1.70

L. C. \$1.75; C. \$1.55

L. C. \$1.65; C. \$1.55

L. C. \$1.60; C. \$1.40

L, C, \$1.50; C, \$1.30

L. C. \$1.30; C. \$1.20

L. C. \$1.15; C. \$1.10

5-POINT GOTHIC No. 6
42a 24A, \$2.00 L. C. \$1.00; C. \$1.00

ACCURATE INTERLINING IS READILY ACCOMPLISHED
Cardboard or Paper Rendered Useless
These Troublesome Adjuncts to Justification \$69

ST. LOUIS, MO., U. S. A.



Original

20-POINT TITLE GOTHIC No. 7

\$2.25

10A

18-POINT TITLE GOTHIC NO. 7

\$2.00

14A

14-POINT TITLE GOTHIC No. 7

\$1.65

16A

12-POINT TITLE GOTHIC NO. 7

\$1.50

20A

10-POINT TITLE GOTHIC No. 7

\$1.40

9-POINT TITLE GOTHIC NO. 7
20A, \$1.35

8-POINT TITLE GOTHIC NO. 7
24A, \$1.25

SYSTEM IN FIGURE WIDTHS
OBTAIN UNIFORMITY 98

6-POINT TITLE GOTHIC No. 71
22A, \$1.00

6-POINT TITLE GOTHIC No. 72
28A, \$1.00

STANDARD LINE TYPE WITHOUT A RIVAL
NO OTHER CAN SURPASS IT 35

6-POINT TITLE GOTHIC No. 73
30A, \$1.00

6-POINT TITLE GOTHIC NO. 74
35A, \$1.00

USEFULNESS OF SYSTEMATIC TYPE APPRECIATED
OUR INNOVATIONS IN LETTER FOUNDRY 32

COMBINATIONS OF VARIOUS SIZES AS CAPS AND SMALL CAPS
EASILY MADE WITHOUT INTRICATE JUSTIFICATION \$479

EACH SIZE CAST ON SIX-POINT HAS A DIFFERENT NICK

INLAND TYPE FOUNDRY

CONDENSED GOTHIC No. 1 SERIES

Original



5a 4A, \$10.00

72-POINT CONDENSED GOTHIC No. 31

L. C. \$4.10; C. \$5.90

Gothic Face 9

THIS SIZE IS CAST ON STANDARD TITLE LINE.

5a 4A, \$8.75

72-POINT CONDENSED GOTHIC No. 1

L. C. \$3.50; C. \$5.25

PERFECTION

Uniform Lines 6

6a 4A, \$7.00

60-POINT CONDENSED GOTHIC No. 1

L. C. \$3.40; C. \$3.60

GOTHIC SERIES

Made Complete 5



CONDENSED GOTHIC No. 1 SERIES

Original

8a 4A, \$6.40

54-POINT CONDENSED GOTHIC No. 1

L. C. \$3.25; C. \$3.15

ELEGANT MODES Perfected Letters 28

8a 5A, \$6.00

48-POINT CONDENSED GOTHIC No. 1

L. C. \$2.90; C. \$3.10

IMPROVED GOTHIC Largest Series Cast 10

9a 5A, \$4.50

42-POINT CONDENSED GOTHIC No. 1

L. C. \$2.25; C. \$2.25

ARTISTIC DESIGNING Cut and Finish Superb 96

9a 6A, \$4.00

36-POINT CONDENSED GOTHIC No. 1

L. C. \$1.90; C. \$2.10

TYPE LINING SYSTEM Appreciated by Printers 54

CONDENSED GOTHIC No. 1 SERIES

Original



12a 7A, \$3.50

30-POINT CONDENSED GOTHIC No. 1

L. C. \$1.80; C. \$1.70

COLLECTION OF FINE BORDERS Display the Greatest Assortment 12

20a 10A, \$3.20

24-POINT CONDENSED GOTHIC No. 1

L. C. \$1.65; C. \$1.55

DEPARTMENTS ARE ALL EQUIPPED With Latest and Most Improved Machinery 83

26a 16A, \$3.00

18-POINT CONDENSED GOTHIC No. 1

L. C. \$1.50; C. \$1.50

FULLY INVESTIGATE OUR STANDARD LINE TYPE Grand System Long Desired by Progressive Printers 45

38a 20A, \$2.80

14-POINT CONDENSED GOTHIC No. 1

L. C. \$1.40; C. \$1.40

WE ARE AGENTS FOR VARIOUS PRINTING PRESSES Our Stock of Printers' Supplies is Complete in Every Particular 160

12-POINT CONDENSED GOTHIC No. 1
44a 24A, \$2.50 L. C. \$1.25; C. \$1.25

ANOTHER IMPORTANT FEATURE Unit Sets Simplifying Composition 79

8-POINT CONDENSED GOTHIC No. 1
40a 26A, \$2.25 L. C. \$1.10; C. \$1.15

UNIT SET SYSTEM HELPS COMPOSITORS Manner of Casting Type in Respect to Width \$36

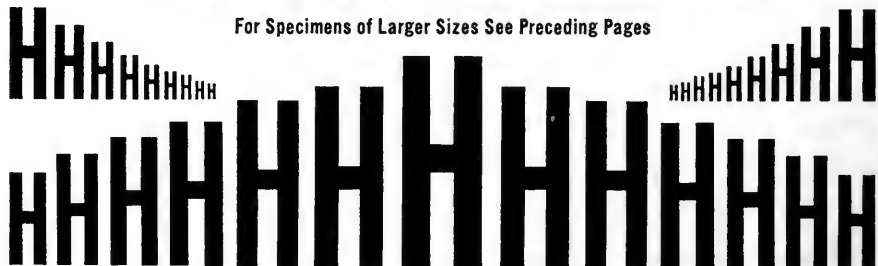
10-POINT CONDENSED GOTHIC No. 1
44a 25A, \$2.50 L. C. \$1.25; C. \$1.25

STANDARD LINE GIVES YOU PROFITS Labor and Money Saved with Best Type 82

6-POINT CONDENSED GOTHIC No. 1
45a 28A, \$2.00 L. C. \$1.00; C. \$1.00

SMALL SIZE CONDENSED GOTHIC DESIRABLE Useful for Box-Headings and Railway Time-Tables 540

For Specimens of Larger Sizes See Preceding Pages





GOthic ITALIC SERIES

Original

12a 7A, \$3.50

24-POINT GOTHIC ITALIC No. 1

L. C. \$1.70; C. \$1.80

SUPERIOR PRINTING

Elaborate Lining Effected 12

18a 10A, \$3.20

18-POINT GOTHIC ITALIC No. 1

L. C. \$1.60; C. \$1.60

ELEGANCE AND EXCELLENCE

Beautiful Designs in Decorative Art 5

28a 16A, \$3.00

14-POINT GOTHIC ITALIC No. 1

L. C. \$1.50; C. \$1.50

ALL FACES SHOULD LINE PERFECT

Lining System will Save Labor in Justification 13

34a 20A, \$2.80

12-POINT GOTHIC ITALIC No. 1

L. C. \$1.40; C. \$1.40

PRINTERS BUY STANDARD LINE TYPE ALWAYS

Attaining Perfect Accuracy Without the Need of Cardboard

36a 24A, \$2.50

10-POINT GOTHIC ITALIC No. 1

L. C. \$1.20; C. \$1.30

THE ANTI-TRUST TYPE FOUNDRY OF THE WEST

The Elements of our Metal Combine Toughness and Hardness 218

42a 25A, \$2.25

8-POINT GOTHIC ITALIC No. 1

L. C. \$1.10; C. \$1.15

OUR BRASS RULE DEPARTMENT IS THOROUGH AND COMPLETE

Borders and Ornamentation Devices in Most Elaborate and Endless Variety 83

46a 26A, \$2.00

6-POINT GOTHIC ITALIC No. 1

L. C. \$1.00; C. \$1.00

IN BUYING AN OUTFIT IT WILL BE TO YOUR INTEREST TO SEE US

Standard Line Type is the Only Material for Wide-Awake Printers to Handle and it Pays 45

HHHHHHH HHHHHHHHHHHHHHH HHHHHHHH

CONDENSED TITLE GOTHIC NO. 3 SERIES



4A

72-POINT CONDENSED TITLE GOTHIC NO. 3

\$6.00

MAIN KIND 9

5A

60-POINT CONDENSED TITLE GOTHIC NO. 3

\$5.00

UNIFORMITY 4

5A

54-POINT CONDENSED TITLE GOTHIC NO. 3

\$4.00

DARK PRINTS 26

6A

48-POINT CONDENSED TITLE GOTHIC NO. 3

\$3.75

GREAT SYSTEM 30

6A

42-POINT CONDENSED TITLE GOTHIC NO. 3

\$3.25

STANDARD PRIME 75

GOTHIC SPECIMENS



5A

36-POINT CONDENSED TITLE GOTHIC No. 2

\$2.50

PERFECTED SYSTEM SUPERIORITY 50

30a 16A, \$3.00

14-POINT CONDENSED GOTHIC No. 4

L. C. \$1.55; C. \$1.45

FIGURES OF ALL FACES CAST ON POINT-WIDTHS
Being Also Exact Multiples of Our Spaces 46

GOTHIC TITLE ITALIC No. 2

10A

20-POINT TITLE GOTHIC ITALIC No. 2

\$2.25

STYLISH ORNAMENTS LARGEST ASSORTMENT 16

16-POINT TITLE GOTHIC ITALIC No. 2
12A, \$1.80

***CARDBOARD
NOT NEEDED 38***

10-POINT TITLE GOTHIC ITALIC No. 2
20A, \$1.40

***UNIFORMITY PLEASES
HIGHLY SATISFACTORY 25***

8-POINT TITLE GOTHIC ITALIC No. 22
25A, \$1.25

***PINACLE OF PERFECTION
MOST CORRECT LINING DEVISED 74***

12-POINT TITLE GOTHIC ITALIC No. 2
16A, \$1.50

***JUSTIFICATION
MUCH SIMPLIFIED 40***

8-POINT TITLE GOTHIC ITALIC No. 21
24A, \$1.25

***STANDARD LINE SYSTEM
CANNOT BE IMPROVED ON 198***

6-POINT TITLE GOTHIC ITALIC No. 2
26A, \$1.00

***SHUN MISERABLE IMITATIONS
STANDARD LINE SYSTEM BEING COPIED 50***

HHHHHHH H HHHHHH

HHHHHHH H HHHHHH

TITLE GOTHIC SLOPE

Improved Series

6A

24-POINT TITLE GOTHIC SLOPE

\$2.50

LINED FACES

84

20-POINT TITLE GOTHIC SLOPE

\$2.25

STANDARD LINE

10A

16-POINT TITLE GOTHIC SLOPE

\$1.80

BORDER ORNAMENTS

INVESTIGATION 82

12A

12-POINT TITLE GOTHIC SLOPE

\$1.50

***TITLE GOTHIC SLOPES ARE
BEST IN THE MARKET 15***

15A

10-POINT TITLE GOTHIC SLOPE

\$1.40

**OUR ARTISTIC PRODUCTIONS WILL
DELIGHT THE PRINTERS 348**

16A

8-POINT TITLE GOTHIC SLOPE

\$1.25

MONEY SAVED BY USING STANDARD LINING TYPE FOR FINE COMMERCIAL WORK 70

6-POINT TITLE GOTHIC SLOPE NO. 61
20A, \$1.00

**SUPERIOR ART NOVELTIES
FOR ARTISTIC WORK 18**

6-POINT TITLE GOTHIC SLOPE NO. 63
24A, \$1.00

**FORTY TO FIFTY PER CENT SAVED
BY USING STANDARD LINE 47**

6-POINT TITLE GOTHIC SLOPE NO. 62
22A, \$1.00

**SAVE MONEY BY INVESTMENT
IN STANDARD LINE \$920**

6-POINT TITLE GOTHIC SLOPE NO. 64
25A, \$1.00

**HAVE YOU TRIED STANDARD LINE, THE
BEST LABOR-SAVING MEDIUM? 5**

EACH SIZE CAST ON SIX-POINT HAS A DIFFERENT NICK

Н

Cosmopolitan Series

Patented April 14, 1896



5a 3A, \$12.50

60-POINT COSMOPOLITAN

L. C. \$4.60; C. \$7.90

Charmed Displays 8

5a 3A, \$7.50

48-POINT COSMOPOLITAN

L. C. \$2.90; C. \$4.60

Artist Buy Neat Faces 3

6a 3A, \$5.50

36-POINT COSMOPOLITAN

L. C. \$2.30; C. \$3.20

Standard Line Meeting Demands

8a 4A, \$5.00

30-POINT COSMOPOLITAN

L. C. \$2.25; C. \$2.75

Original Novelties Every Letter Useful 12

CONDENSED STUDLEY SERIES

Patent Pending



6a 4A, \$9.50

60-POINT CONDENSED STUDLEY

L. C. \$4.50; C. \$5.00

CONDENSED New Models 2

8a 5A, \$7.25

48-POINT CONDENSED STUDLEY

L. C. \$3.55; C. \$3.70

PRINTS NICER Artistic Design 48

9a 6A, \$5.00

36-POINT CONDENSED STUDLEY

L. C. \$2.40; C. \$2.60

EXTENSIVE SELECTION Cast on Standard Line 92

10a 7A, \$4.30

30-POINT CONDENSED STUDLEY

L. C. \$2.15; C. \$2.15

LINING TYPES WELCOME System has Popular Esteem 35



CONDENSED STUDLEY SERIES

Patent Pending

12a 9A, \$3.50

24-POINT CONDENSED STUDLEY

L. C. \$1.70; C. \$1.80

DEMANDED OUR IMPROVEMENTS
Thoughtful Printers Now Delighted 24

18a 12A, \$3.20

18-POINT CONDENSED STUDLEY

L. C. \$1.60; C. \$1.60

MEDIUM WIDTH FACE OF THIS STYLE
Wider Series Named Studley in Preparation 60

24a 16A, \$3.00

14-POINT CONDENSED STUDLEY

L. C. \$1.50; C. \$1.50

BEAUTIFUL CONDENSED LETTER JUST PRODUCED
First Display of this Novel Face Shows Complete Series 79

30a 20A, \$2.80

12-POINT CONDENSED STUDLEY

L. C. \$1.40; C. \$1.40

COMPLETE STANDARD LINE PRINTING OFFICES POSSIBLE
Large and Elegant Collection of Systematically Cast Types Now Offered \$82
Specimens of Most Useful and Desirable Faces Supplied

34a 22A, \$2.50

10-POINT CONDENSED STUDLEY

L. C. \$1.25; C. \$1.25

FITTING CLOSE OF THE PRESENT CENTURY OF THE TYPOGRAPHIC ERA
Reaching the Pinnacle of Perfection in the Art of Manufacturing Printing Type 36
System Established Regulating Bodies, Faces, Lines and Widths

8-POINT CONDENSED STUDLEY
36a 25A, \$2.25 L. C. \$1.10; C. \$1.15

STANDARD LINING TYPE A MONEY-MAKER
Greatly Expedites Work in the Composing Room 75
Worries of Justification Now Obviated

6-POINT CONDENSED STUDLEY
48a 30A, \$2.00 L. C. \$1.00; C. \$1.00

LEADERS LINE WITH ALL OUR ROMAN AND JOB FACES
Forget Not this Reiterated Statement of a Very Important Fact 12
Usefulness of Leaders is thus Greatly Augmented



INLAND SERIES

Patented Oct. 29, 1895



4a 3A, \$13.50

60-POINT INLAND

L. C. \$5.30; C. \$8.20

PLANS Grace 6

4a 3A, \$8.50

48-POINT INLAND

L. C. \$3.20; C. \$5.30

LEADER Elegant 15

5a 3A, \$5.50

36-POINT INLAND

L. C. \$2.25; C. \$3.25

BEAUTEOUS Novel Style 38

7a 4A, \$4.30

30-POINT INLAND

L. C. \$2.10; C. \$2.20

MADE USEFUL Each Lettering 42



INLAND SERIES

Patented Oct. 29, 1895

8a 4A, \$3.50

24-POINT INLAND

L. C. \$1.75; C. \$1.75

UNIQUE STYLES Ornate Bold Faces 40

10a 6A, \$3.20

18-POINT INLAND

L. C. \$1.60; C. \$1.60

STANDARD LINE TYPE Appreciated by Printers 95

15a 8A, \$3.00

14-POINT INLAND

L. C. \$1.50; C. \$1.50

RECOGNIZED SUPERIORITY Ease of Justification Remarkable 93

20a 10A, \$2.80

12-POINT INLAND

L. C. \$1.45; C. \$1.35

BEST FIGURES FOR TABULAR WORK Ours are All Cast to Multiples of Spaces \$12

20a 12A, \$2.50

10-POINT INLAND

L. C. \$1.25; C. \$1.25

LEADERS LINE WITH ALL JOB FACES Provided Only Standard Line Type is Bought 64

28a 16A, \$2.25

8-POINT INLAND

L. C. \$1.10; C. \$1.15

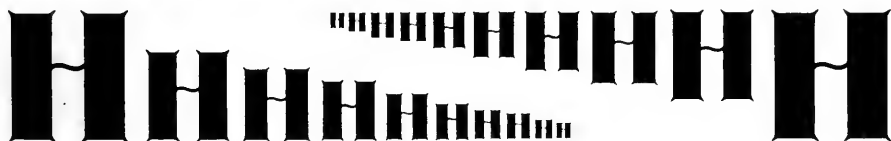
HANDSOME DESIGNS SHOWN FOR MODERN PRINTING Supplied to Leaders of Fashion in Neat and Elegant Typography 73

32a 18A, \$2.00

6-POINT INLAND

L. C. \$1.00; C. \$1.00

QUICK WORK POSSIBLE WITH OUR SYSTEMATIC MATERIAL Labor-Saving and Ornamental Faces and Borders for Artistic Compositors \$58



EDWARDS SERIES

Patent Pending



4a 3A, \$13.50

60-POINT EDWARDS

L. C. \$5.30; C. \$8.20

SHAPE
Finest 5

4a 3A, \$8.50

48-POINT EDWARDS

L. C. \$3.20; C. \$5.30

BOLDER
Engrave 4

5a 3A, \$5.50

36-POINT EDWARDS

L. C. \$2.25; C. \$3.25

PRINT DARK
Made Black 16

7a 4A, \$4.30

30-POINT EDWARDS

L. C. \$2.10; C. \$2.20

UNIFORM LINE
Large Demand 30



EDWARDS SERIES

Patent Pending

8a 4A, \$3.50

24-POINT EDWARDS

L. C. \$1.75; C. \$1.75

PERFECT LINING Accurate Features 72

10a 6A, \$3.20

18-POINT EDWARDS

L. C. \$1.60; C. \$1.60

SYSTEMATIC FIGURES Uniform Width in Points 30

15a 8A, \$3.00

14-POINT EDWARDS

L. C. \$1.50; C. \$1.50

EXCELLENCE GUARANTEED Perfection in Standard Line Type 64

20a 10A, \$2.80

12-POINT EDWARDS

L. C. \$1.45; C. \$1.35

MORE EXTENDED USE FOR LEADERS Found Possible by Our Method of Casting 85

20a 12A, \$2.50

10-POINT EDWARDS

L. C. \$1.25; C. \$1.25

PAGE-MAKERS IN LETTER DESIGNING Supplying Models for Rival Concerns to Copy 90

28a 16A, \$2.25

8-POINT EDWARDS

L. C. \$1.10; C. \$1.15

SOME FEATURES WHICH MUST NOT BE OVERLOOKED Figures in Old Style Fonts are Made Uniform in Size and Line 92

32a 18A, \$2.00

6-POINT EDWARDS

L. C. \$1.00; C. \$1.00

EXTRA NICKS DISTINGUISH OUR OLD STYLES FROM ROMANS Small Caps Letters Similar to the Lower Case are Likewise Specially Nicked 98



KELMSCOTT SERIES



5a 4A, \$7.25

48-POINT KELMSCOTT

L. C. \$2.90; C. \$4.35

OLD STYLES Popular Series 3

8a 4A, \$5.00

36-POINT KELMSCOTT

L. C. \$2.45; C. \$2.55

ANCIENT FACES Excellent in Design 2

10a 5A, \$4.30

30-POINT KELMSCOTT

L. C. \$2.10; C. \$2.20

GRACEFUL INITIALS Those used by Radtolt are very effective models 14

12a 6A, \$3.50

24-POINT KELMSCOTT

L. C. \$1.65; C. \$1.85

YE OLDE PERIOD LIKED Copies of the ancient book faces now meet with a demand 68

A large number of the Ornaments shown in our book are suitable for use with this face.

KELMSCOTT SERIES



18a 9A, \$3.20

18-POINT KELMSCOTT

L. C. \$1.60; C. \$1.60

UNIQUE MODEL IS HANDSOME

Earliest faces of type revived and given a cordial reception by artistic printers

24a 12A, \$3.00

14-POINT KELMSCOTT

L. C. \$1.50; C. \$1.50

COMBINING OLD AND NEW FANCIES

In type designs we aim to suit the tastes of each school and individual, hoping to please all with an extensive variety of useful productions. ❧ 32

30a 15A, \$2.80

12-POINT KELMSCOTT

L. C. \$1.40; C. \$1.40

READY TO SUPPLY THE CRAFT'S DEMAND

Owing to a large number of inquiries if we could furnish Mr. Morris' famous style of letter cast on Standard Line, we have concluded to do so, and herewith show specimens of the type used on the books of the Kelmscott Press. 24

30a 16A, \$2.50

10-POINT KELMSCOTT

L. C. \$1.25; C. \$1.25

IMPROVEMENTS ADDED WITH STANDARD LINING

As the matter set in this style of type is generally set solid, printers will be glad to know that the Kelmscott Series is decidedly unique in its class, because of the fact that in none of its sizes is there to be found a single letter that kerns, either at head, foot or sides. \$18

35a 18A, \$2.25

8-POINT KELMSCOTT

L. C. \$1.15; C. \$1.10

SOME WORDS OF WARNING TO THE PRINTING FRATERNITY

Reports have come to us that the travelling salesmen of some of the foundries, in the trust as well as out of it, who have not yet adopted the Standard Line system, are claiming that the houses they represent are casting Standard Line type. ❀❀ We would caution printers to be on their guard against any spurious product 350

H H H H H H H H H H

RADTOLT INITIALS



WE have copied these Initials from books printed by Radtolt, who is said to have been the first to print Initials



THESE Initials are useful not only in connection with the Kelmscott, but may with equally fine effect be used to embellish pages set in other old style body letter

Per Single Letter, 50c.

60-POINT RADTOLT INITIALS

Font of 26 Letters, \$10.00



Per Single Letter, 40c.

48-POINT RADTOLT INITIALS

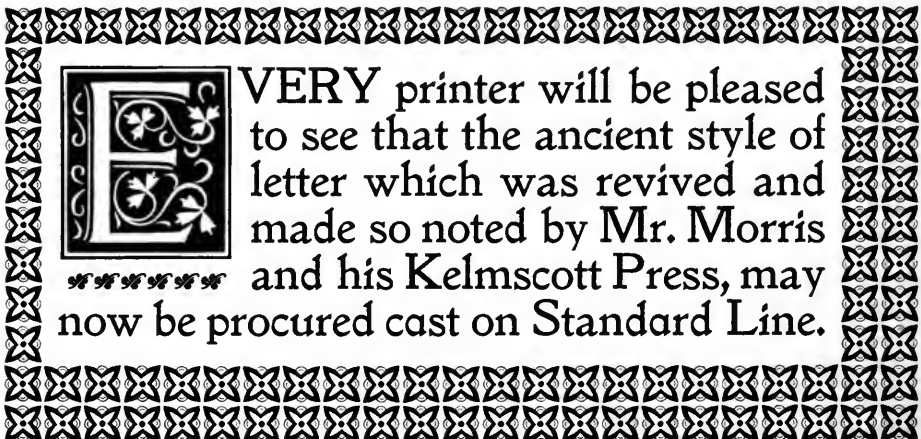
Font of 26 Letters, \$9.00



Per Single Letter, 35c.

36-POINT RADTOLT INITIALS

Font of 26 Letters, \$8.00



EVERY printer will be pleased to see that the ancient style of letter which was revived and made so noted by Mr. Morris and his Kelmscott Press, may now be procured cast on Standard Line.

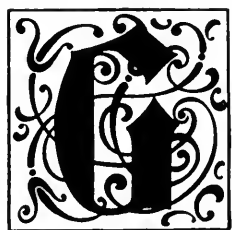
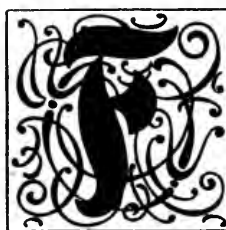
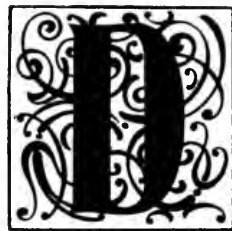
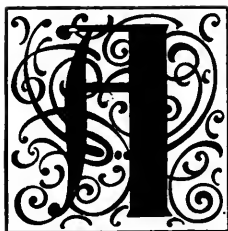
Saint John Initials



Per Single Letter, 50c.

72-POINT SAINT JOHN INITIALS

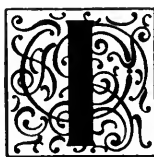
Font of 26 Letters, \$11.00



Per Single Letter, 40c.

48-POINT SAINT JOHN INITIALS

Font of 26 Letters, \$9.00



Saint John Series

The Original—Received the Patent



5a 3A, \$9.50

60-POINT SAINT JOHN

L. C. \$4.10; C. \$5.40

PRINTED Bold Quaint

7a 3A, \$7.25

48-POINT SAINT JOHN

L. C. \$3.70; C. \$3.55

ORIGINATES Unique Models

9a 4A, \$5.00

36-POINT SAINT JOHN

L. C. \$2.60; C. \$2.40

MODERN STYLE Beautiful Products 28 Enterprising System



Saint John Series

Patented Oct. 29, 1895

12a 5A, \$3.50

24-POINT SAINT JOHN

L. C. \$2.00; C. \$1.50

STANDARD LINING TYPE Desired by Quick Compositors 17 Speediest in Results Achieved

16a 6A, \$3.20

18-POINT SAINT JOHN

L. C. \$1.80; C. \$1.40

CUSTOMERS OF PRINTERS Novel Types Have Pleased Very Highly 36 Secure Patronage of Tasteful People

14-POINT SAINT JOHN

25a 9A, \$3.00

L. C. \$1.75; C. \$1.25

SERIES NOW POPULAR
Encouraged by a very large demand two new sizes are added of this fine letter 15

12-POINT SAINT JOHN

30a 10A, \$2.80

L. C. \$1.70; C. \$1.10

BOYCOTT THE IMITATIONS
Since the Saint John Series was first brought out by us, several other foundries have advertized poorly executed copies of it \$20

10-POINT SAINT JOHN

34a 12A, \$2.50

L. C. \$1.50; C. \$1.00

FOR MONEY-SAVING PRINTERS
The gain in the time it takes to set up our Standard Line and Unit Set type amounts to more than enough in one year to pay for the total cost of the type; throw away your old type 63

8-POINT SAINT JOHN

40a 15A, \$2.25

L. C. \$1.35; C. \$0.90

ECONOMICAL STANDARD LINE BENEFITS
You can discard all your out-of-date material, purchase a brand-new outfit of Standard Line type, do better printing, and yet, at the end of the year, after deducting the entire cost of the outfit, find that your composing-room shows a larger profit than it has ever shown before 48

All sizes of this series from 8-Point to 24-Point will be furnished to order in fonts of 25 pounds and over, at second-class prices.



Saint John Outline

Patent Pending



5a 3A, \$9.50

60-POINT SAINT JOHN OUTLINE

L. C. \$4.10; C. \$5.40

PRINTED
Bold Quaint

7a 3A, \$7.25

48-POINT SAINT JOHN OUTLINE

L. C. \$3.70; C. \$3.55

ORIGINATES
Unique Models

9a 4A, \$5.00

36-POINT SAINT JOHN OUTLINE

L. C. \$2.60; C. \$2.40

MODERN STYLE
Beautiful Products 28
Enterprising System



Saint John Outline

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STANDARD LINING TYPE
Desired by Quick Compositors 17
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CUSTOMERS OF PRINTERS
Novel Types Have Pleased Very Highly 36
Secure Patronage of Tasteful People

25a 9A, \$3.00

14-POINT SAINT JOHN OUTLINE

L. C. \$1.75; C. \$1.25

MOST ARTISTIC OF OUTLINE STYLES
Encouraged by a Large Demand Two Sizes are Added
Appropriate Letter for Exquisite Job Work 15

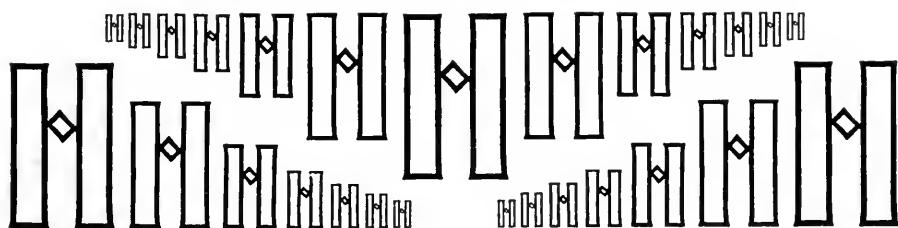
30a 10A, \$2.80

12-POINT SAINT JOHN OUTLINE

L. C. \$1.70; C. \$1.10

COMBINING ART, BEAUTY AND UTILITY
Enjoys Greatly the Success Achieved by the Inland Type Foundry
Modern Printer Gets the Benefit of Our Inventions 20

SAINT JOHN and SAINT JOHN OUTLINE are cast to the same widths, and one will register accurately over the other for use in two-color work.



Tudor Black Series
Improved



7a 3A, \$7.25

48-POINT TUDOR BLACK

L. C. \$3.60; C. \$3.65

Lining Type Desirable 8

10a 4A, \$5.00

36-POINT TUDOR BLACK

L. C. \$2.50; C. \$2.50

Weekly Bargains Line System 5

12a 4A, \$4.30

30-POINT TUDOR BLACK

L. C. \$2.40; C. \$1.90

Easier Money Saving Profits Assured 36

15a 5A, \$3.50

24-POINT TUDOR BLACK

L. C. \$2.00; C. \$1.50

Investigate Merits Knottiest Problems Solved Standard Line Type 12

Tudor Black Series

Improved

22a 8A, \$3.20

18-POINT TUDOR BLACK

L. C. \$1.75; C. \$1.45

Perfect Justification Made
Without any Cardboard or Paper
Thereby Saving Large Profits

32a 10A, \$2.80

12-POINT TUDOR BLACK

L. C. \$1.60; C. \$1.20

Estimates Furnished on Application
Brass Rule in Strips and Labor-Saving Fonts
Circles and Special Shapes to Order

36a 12A, \$2.50

10-POINT TUDOR BLACK

L. C. \$1.40; C. \$1.10

Beautiful Art Ornaments and Original Borders
An Endless Variety to Select From for Newspapers
Magazines and Finest Artistic Job Work 14

44a 14A, \$2.25

8-POINT TUDOR BLACK

1. C. \$1.30; C. \$0.95

**Finest of Work, Largest Profits and Pleasure Journeys
Are Some of the Many Advantageous Results of Standard Lining
Enterprising Printers Investigate this System 23**

50a 15A, \$2.00

6-POINT TUDOR BLACK

L, C, \$1.10; C. \$0.90

All Small Cap Sorts Liable to be Confused With the Same Lower Case Characters Have an Extra Tick, Thereby Obviating Errors Common in Composition or Distribution: Another Advantage to Proprietor and Compositor 68

This is a very desirable face for German printing offices.
German accents are made for all sizes and furnished to order.

Mmmmmmmmmmm



50 pounds and over

36-POINT POSTER FRENCH OLD STYLE

50c. per pound

SUPREMACY

That the type of
the Inland Type
Foundry is finest
all will admit 20

25 pounds and over

30-POINT POSTER FRENCH OLD STYLE

50c. per pound

SEE FIGURES

Note that all our Old
Style figures are cast
uniform in lining and
agree in size on every
body of each series 15

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.



POSTER FRENCH OLD STYLE



25 pounds and over

24-POINT POSTER FRENCH OLD STYLE

52c. per pound

SYSTEMATIC LINE

The value of our method of lining every type face has been acknowledged by all leading printers 36

25 pounds and over

20-POINT POSTER FRENCH OLD STYLE

52c. per pound

SIMPLIFYING WORK

By means of our Standard Line and Unit Set type printers can secure a great saving of labor in the composing departments 49

25 pounds and over

16-POINT POSTER FRENCH OLD STYLE

52c. per pound

PROGRESS OF TYPOGRAPHY

The Standard Line system is the greatest step forward that has been made in the present century of type founding, and it is very doubtful whether any additional improvement in the lining is possible 70

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.

POSTER GOTHIC No. 6



25 pounds and over

24-POINT POSTER GOTHIC No. 6

52c. per pound

KNOWING MINDS

Printers no longer allow
dealers to sell them type
that is cast by the moss-
backs on any old line 48

25 pounds and over

20-POINT POSTER GOTHIC No. 6

52c. per pound

POINTS AND LINES

It is true that there is no real
value in any system of bodies
unless it forms a basis for an
ideal system of lining faces 15

25 pounds and over

16-POINT POSTER GOTHIC No. 6

52c. per pound

WHEREIN THE MERIT LIES

Even with point bodies the vexations
incident to the use of cardboard and
paper for justification cannot be done
away with unless the faces are cast
on a truly uniform lining system \$26

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.



POSTER GOTHIC No. 6



25 pounds and over

14-POINT POSTER GOTHIC No. 6

52c. per pound

MODERN STYLE OF GOTHIC

Not only are all our faces cast on Standard Line but they are all of the most approved modern cut, even the old stand-bys being remodelled and improved in appearance 30

25 pounds and over

12-POINT POSTER GOTHIC No. 6

54c. per pound

BUY OUR STANDARD LINE LEADERS

They are made in four styles from 18-Point down to 5-Point; they will line not only with the Romans but also with all our job and display faces, a statement which none of the old out-of-date houses can make

25 pounds and over

10-POINT POSTER GOTHIC No. 6

55c. per pound

MANIFOLD ADVANTAGES OF OUR SYSTEM

Printers recognize them at a glance, but were there no other reason the fact that perfect justification can always be had without cardboard or paper, and that no repeated trials are necessary to obtain good results, is enough to satisfy all 65

25 pounds and over

8-POINT POSTER GOTHIC No. 6

80c. per pound

OUR INNOVATIONS IN THE MANUFACTURE OF TYPE

Such instant recognition and warm reception have been given to our new methods that all doubts as to their expediency and success have been removed. There is not a single printer to whom these improvements have been explained who has not heartily endorsed them \$79

25 pounds and over

6-POINT POSTER GOTHIC No. 6

\$1.00 per pound

DO NOT CUT SPECIMEN BOOKS UNDER ANY CIRCUMSTANCES

This book is issued to our patrons to help them in making selections, and we would remind them that it is only necessary to give the Size, Name and Number, if any, of the Type, or Number of the Border, Cut or Rule desired, to insure the correct filling of any order. It is unnecessary to send lines, cuts or rules clipped from the book 315

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.

POSTER ANTIQUE No. 1



50 pounds and over

36-POINT POSTER ANTIQUE No. 1

50c. per pound

PERFECT
Our Standard
Line meets all
lining needs 6

25 pounds and over

30-POINT POSTER ANTIQUE No. 1

50c. per pound

IMPROVED
The favorite plain
faces are bettered
on this system 12

25 pounds and over

20-POINT POSTER ANTIQUE No. 1

52c. per pound

MOST ACCURATE
No imitations can reach
Standard Line in giving
universal satisfaction 8

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.



POSTER ANTIQUE No. 1



25 pounds and over

18-POINT POSTER ANTIQUE No. 1

52c. per pound

SAVING OF LABOR

The type system that enables printers to economize in work is sure to give large profit 53

25 pounds and over

12-POINT POSTER ANTIQUE No. 1

54c. per pound

MONEY MADE BY LINOTYPES

Some is made by help of the noted machine, but there is another which is not so limited in its capacity for general usefulness, and is recognized as our Standard Lineo'type \$47

25 pounds and over

10-POINT POSTER ANTIQUE No. 1

65c. per pound

SPECIALLY PROMINENT FEATURE

Do not overlook the fact that 2-Point single or dotted brass rules can be quickly justified in position to line with every one of our Standard Line faces, and makes the setting of legal or other blanks a pleasant work 38

25 pounds and over

8-POINT POSTER ANTIQUE No. 1

80c. per pound

AUGMENTED USEFULNESS OF OUR LEADERS

Not only do the Leaders of each body line with every face we make on the same body, but they can very readily be used in connection with any Standard Line face cast on other bodies, the justification for accurate lining being simplicity itself 216

25 pounds and over

6-POINT POSTER ANTIQUE No. 1

\$1.00 per pound

SPURIOUS IMITATIONS OF STANDARD LINE TYPE

The perfection of our system was achieved only through many years of patient study and experiment, and the type we cast is made to agree with an elaborate, thorough and exact series of minute measurements and steel dies, none of which are in the hands of the pirating houses 90

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.

POSTER LATIN ANTIQUE



50 pounds and over

36-POINT POSTER LATIN ANTIQUE

50c. per pound

FASHIONS

No better type
designs can be
found than our
house shows 9

30a 8A

30-POINT POSTER LATIN ANTIQUE

\$12.50

DURABILITY

Of our type will in
all cases give the
Art Printer entire
satisfaction. Give
a thorough trial 3

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.



50a 10A

POSTER LATIN ANTIQUE



24-POINT POSTER LATIN ANTIQUE

\$12.50

LABOR-SAVING

Printers will save their money by purchasing Standard Line type to expedite their work 48

90a 20A

18-POINT POSTER LATIN ANTIQUE

\$12.50

OUR POSTER TYPE

All our type is cast Standard Line and all faces will line by the use of regular leads and slugs. This letter is specially available for poster work \$15

160a 32A

12-POINT POSTER LATIN ANTIQUE

\$12.50

BOOK BINDERS INVESTIGATE

Our metal is a new composition, making type more durable; it prints better and gives finer results in electrotyping and stereotyping, and embossing, than any other. This interests book binders, as our faces will resist more pressure 612

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.

POSTER IONIC



90a 20A

18-POINT POSTER IONIC

\$12.50

OUR LINING SYSTEM

Not only will the adoption of our system save enormously in labor and produce a better result, but as our material is more available for all classes of work a great saving of \$25

150a 30A

12-POINT POSTER IONIC

\$12.50

IS STANDARD LINE A SUCCESS?

On January 1, 1893, we commenced doing business; in February, 1895, we issued our first small specimen book, and to-day the Inland Type Foundry is doing a business larger than any other foundry ever worked up in ten years. To what is this due if not to our superior system of lining faces? 36

25 pounds and over

6-POINT POSTER IONIC

\$1.00 per pound

USEFULNESS AND WORTH PROVED BY IMITATORS

The American type founders' trust, while not willing to acknowledge its indebtedness to a younger concern for the idea, has announced that it is making its new faces on a lining system. If it is a good thing for the new productions does it not follow that it is better still for the standard Full-Faces, Antiques and Gothics? Next, after having ridiculed the idea, a large Chicago foundry with almost unparalleled effrontery advertizes that its new faces are cast on "our" lining system, which it claims as original. But neither of the stolen systems is correct. Standard Line is the result of ten years of patient study and experiment, and when put into practice was found perfect. The imitators do not seem to know all the requirements 40

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.



POSTER WOODWARD

Patented Aug. 4, 1896

50 pounds and over

36-POINT POSTER WOODWARD

50c. per pound

DELIGHTED

There is not one
printer that has
no kind word for
Standard Line 8

25 pounds and over

30-POINT POSTER WOODWARD

50c. per pound

UNIFORMITY

Systematic material
can always be relied
upon to secure best
results and give the
most satisfaction 15

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.

POSTER WOODWARD

Patented Aug. 4, 1896



25 pounds and over

24-POINT POSTER WOODWARD

52c. per pound

STYLISH SERIES

For posters the printer will not be able to get a more useful letter than this Woodward face 20

25 pounds and over

18-POINT POSTER WOODWARD

52c. per pound

PERFECT METHOD

Our Standard Line system is the only one that can possibly be devised to meet every one of the many requirements the true system has to satisfy 93

25 pounds and over

14-POINT POSTER WOODWARD

52c. per pound

SHUN FAULTY IMITATIONS

As there can be but one perfect lining system, we caution printers to beware of so-called "lining" faces put on the market by the old foundries; they will be found to be a vexatious delusion 46

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.



POSTER WOODWARD

Patented Aug. 4, 1896

25 pounds and over

12-POINT POSTER WOODWARD

54c. per pound

SECURE IDEAL IMPROVEMENTS

For many years intelligent printers have felt and voiced the need of a systematic method of lining all the various type faces, but until the Inland Type Foundry came into the field their calls for a reform in type-making have fallen on the unwilling ears of old fogies 78

25 pounds and over

10-POINT POSTER WOODWARD

65c. per pound

FOLLOWING US AFTER A FASHION

Realizing at last the futility of ignoring further the demand for a uniform lining system, the trust and other founders have begun to experiment in this direction, and are now offering abortive results to the printer, under the claim that their type is cast in accordance with their new "lining" system \$10

25 pounds and over

8-POINT POSTER WOODWARD

80c. per pound

WHY NOT GET THE RIGHT KIND AT THE START?

Judging from their productions, these imitators are either too ignorant to understand or too careless to meet all the requirements of the printer, and consequently their type has not the advantages possessed by ours. If you buy their type you will soon have to throw it away and get the genuine Standard Line and Unit Set type. Our trade mark is on every package. 635

25 pounds and over

6-POINT POSTER WOODWARD

\$1.00 per pound

DO THE IMITATIONS COMBINE THESE QUALITIES?

The following are but a few of the features of our type: All Standard Line faces on any one body line with one another; they line with all our faces on other bodies with easy justification; the leaders of each body line with all the Job as well as Roman faces on that body; the leaders can be readily justified to line with all faces on other than their own bodies; 2-Point single or dotted brass rule is quickly lined with every face; every letter is Unit Set. "Why buy the Second-Best when the Best costs no more?" 94

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.

POSTER KELMSCOTT



50 pounds and over

36-POINT POSTER KELMSCOTT

50c. per pound

CHOICE KIND

Unique series cast on
true lining system for
first-class job letters 5

25 pounds and over

30-POINT POSTER KELMSCOTT

50c. per pound

MORRIS' STYLE

Peculiar type face revived
by the noted poet's famous
Kelmscott Press books 30

25 pounds and over

24-POINT POSTER KELMSCOTT

52c. per pound

MADE MORE USEFUL

By reason of its being placed on
Standard Line this face is better
than the other similar styles 16

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.



POSTER KELMSCOTT



25 pounds and over

18-POINT POSTER KELMSCOTT

52c. per pound

SELECTION OF DESIGNS

The number and variety of faces that are cast on Standard Line enable every printer to buy the systematic type exclusively 24

25 pounds and over

14-POINT POSTER KELMSCOTT

52c. per pound

CHOICE COLLECTION OFFERED

In our specimen book may be found the cream of the old familiar faces as well as the best and most stylish creations in original faces, borders and ornaments suitable for every purpose 71

25 pounds and over

12-POINT POSTER KELMSCOTT

54c. per pound

ONE VERY PLEASING FEATURE

The changing from the old systems to the point system of type bodies caused confusion and trouble in all cases, but no such vexations follow the introduction of our Standard Line type into printing offices now using point bodies \$38

25 pounds and over

10-POINT POSTER KELMSCOTT

65c. per pound

WORKS READILY WITH OTHER MATERIAL

While the most profit can be gained from Standard Line type by using it exclusively, the printer will find advantages in it even in the use of a single series, no trouble whatever being experienced in working it in jobs with the ordinary type of the older foundries 50

25 pounds and over

8-POINT POSTER KELMSCOTT

80c. per pound

MAKING ATTEMPTS TO MEET THE INEVITABLE

Finding that the general call for systematic lining type cannot be ignored, several of the old foundries, unwilling to come to a young concern for the perfect system, are now endeavoring to palm off ill-contrived "lining" systems of their own. Do we need to use strong language in putting you on your guard against them? \$96

ALL POSTER FONTS CONTAIN A DUE PROPORTION OF SPACES AND QUADS.

Inland Type Foundry

Leads the Procession

Inventor of  Standard Line Type 



STANDARD LINE TYPEWRITER



St. Louis, Mo., U. S. A.

February 1, 1897

TO THE PROGRESSIVE PRINTER:

Dear Sir--We call your especial attention to our Type Metal, the result of years of careful research and experiment. This new composition we GUARANTEE to be harder, tougher and to wear longer than any other. Our equipment is the finest and most complete in the country, enabling us to turn out type, brass rule, etc., most accurately and promptly. All our tools are of our own design and built in our own shops, our casting machines being of an entirely new model capable of producing harder and more accurate type than those of other concerns. Remember ours is the only type foundry in the South and west of the Mississippi outside of the Trust.

Very truly yours,

12-POINT TYPEWRITER
90a 20A, including Spaces, \$6.40
L. C. \$4.10; C. \$2.30

INLAND TYPE FOUNDRY

INLAND TYPE FOUNDRY

136

ST. LOUIS, MO., U. S. A.

Fraktur-Schriften

6-POINT GERMAN NO. 1

THE STANDARD LINING SYSTEM

Eine höchst wichtige Neuierung in der Schriftgießerei ist das von uns erfundene und zuerst in der Inland Type Foundry unter dem obigen Namen eingeführte System gleicher Linie aller verschiedenen Schriften gleicher Größe gegenseitig unter einander. Eine flüchtige Uebersicht der verschiedenen Schriftproben der letzten Jahre zeigt, daß von allen Seiten die Nothwendigkeit für die Uebereinstimmung der verschiedenen Schriften in Linie erkannt und viele dahinzielende Versuche gemacht worden sind, die aber leider sämmtlich als nicht ausreichend sich herausgestellt haben. Alle unsere Schriften sind auf Standard Line gegossen und deshalb halten alle Schriften auf dieselbe Regel, sowohl Fraktur wie Antiqua, ebenso Curiv und alle fetten, halbsetzten und Zierchriften mit einander genaue Linie. Die Vorzüge dieses Systems sind so mannigfaltig, daß es unmöglich ist sie alle anzuführen, und wollen wir nur die folgenden erwähnen: Man kann alle Schriften der verschiedenen Gattungen, ebenso die verschiedenen Ziffern ohne alle Mühe verwenden und besonders in deutschen Druckereien können deshalb für deutschen und englischen Satz dieselben Ziffern gebraucht werden. Letzteres ist besonders bei Tabellen für Eisenbahnen, wo verschiedene Ziffern in Anwendung kommen, von großem Vortheil. Selbst Schriften von verschiedenen Regel können mittels 1- und 2-Punkt-Durchschnitt in genaue Linie gebracht werden, und da unsere Sorten genau auf Punkt-System gegossen sind, können dieselben bei nicht compireßen Satz leicht als Durchschnitt in Verwendung kommen. Auf diese Weise können 3. B. Veritalia als Capitalen der nächsten Größen dienen. Nicht allein stimmen alle Schriften in Linie mit STANDARD LEADERS, sondern sind ebenfalls in genauer Uebereinstimmung mit den einfachen oder punktirten Stützlilien in dem Gebrauch mit 2-Punkt oder 1-Punkt leads und Normal-Quadraten. Trotz der praktischen Anwendung von leaders wird es hinwieder nothwendig, punktirte Stützlilien zu gebrauchen, und diese Neuierung, welche den Segler ermöglicht, genaue Linie zu halten ohne das Stützen mit Karttenpapier, wird

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INLAND TYPE FOUNDRY

137



Moderne Garnitur

8-POINT GERMAN NO. 1

THE STANDARD LINING SYSTEM

Eine höchst wichtige Neuierung in der Schriftgießerei ist das von uns erfundene und zuerst in der Inland Type Foundry unter dem obigen Namen eingeführte System gleicher Linie in allen verschiedenen Schriften einer Größe gegenseitig unter einander. Eine flüchtige Uebersicht der verschiedenen Schriftproben der letzten Jahre zeigt, daß von allen Seiten die Nothwendigkeit für Uebereinstimmung der verschiedenen Schriften in Linie erkannt, und viele dahin zielende Versuche gemacht worden sind, die aber leider alle als nicht ausreichend sich herausgestellt haben. Alle unsere Schriften sind auf Standard Line gegossen und deshalb halten alle Schriften auf denselben Regel, sowohl in Fraktur wie in Antiqua, ebenso Curiv und alle fetten, halbsetzten und Zierchriften mit einander genaue Linie. Die Vorzüge dieses Systems sind so mannigfaltig, daß es unmöglich ist sie alle anzuführen, und wollen wir nur die folgenden erwähnen: Man kann alle Schriften der verschiedenen Gattungen, ebenso verschiedene Ziffern ohne alle Mühe verwenden und deshalb besonders in den deutschen Druckereien können für deutschen und englischen Satz dieselben Ziffern gebraucht werden. Letzteres ist besonders bei Tabellen für Eisenbahnen, wo verschiedene Ziffern in Anwendung kommen, von großem Vortheil. Selbst Schriften von verschiedenem

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ST. LOUIS, MO., U. S. A.



Fraktur=Schriften

9-POINT GERMAN No. 1

THE STANDARD LINING SYSTEM

Eine in der Schriftgießerei höchst wichtige Neuerung ist das von uns erfundene und zuerst in der Inland Type Foundry unter dem obigen Namen eingeführte System derselben Linie aller verschiedenen Schriften einer Größe gegeneinander einander. Eine flüchtige Uebersicht der verschiedenen Schriftproben letzter Jahre zeigt, daß von allen Seiten die Nothwendigkeit für eine Uebereinstimmung der verschiedenen Schriften in Linie erkannt, und viele dahin zielende Versuche gemacht worden sind, die aber leider sämmtlich als nicht zureichend sich erweisen haben. Alle unsere Schriften sind auf Standard Line gegossen und deshalb halten alle Schriften auf selben Regel sowohl Fraktur wie Antiqua, ebenso Curiv und alle fetten, halbfetten sowie auch Zierschriften mit einander genaue Linie. Die Vorzüge des neuen Systems sind so mannigfaltig, daß es unmöglich ist, sie alle anzuführen, und wollen wir nur die folgenden erwähnen: Man kann alle Schriften der verschiedenen Gattungen, ebenso verschiedene Ziffern ohne alle Mühe verwenden und deshalb

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INLAND TYPE FOUNDRY

138

Moderne Garnitur

10-POINT GERMAN No. 1

STANDARD LINING SYSTEM

Eine besonders wichtige Neuerung in der Schriftgießerei ist das von uns erfundene und zuerst in der Inland Type Foundry unter dem obigen Namen eingeführte System gleicher Linie aller verschiedenen Schriften derselben Größe gegeneinander einander. Eine flüchtige Uebersicht der verschiedenen Schriftproben der letzten Jahre zeigt, daß von allen Seiten die Nothwendigkeit für die Uebereinstimmung der verschiedenen Schriften in Linie erkannt, und viele dahin zielende Versuche gemacht worden sind, die aber leider alle als nicht zureichend sich erweisen haben. Alle unsere Schriften sind auf Standard Line gegossen und daher halten alle Schriften auf selben Regel, sowohl Fraktur wie Antiqua, Curiv und alle fetten, halbfetten und verschiedene Zierschriften mit einander genaue Linie. Die großen Vorzüge dieses Systems sind so mannigfaltig, daß es fast unmöglich ist, sie alle anzuführen, und wollen wir nur die folgenden

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ST. LOUIS, MO., U. S. A.

Fraktur=Schriften

11-POINT GERMAN No. 1



STANDARD LINING SYSTEM

Eine besonders wichtige Neuerung in der Schriftgießerei ist das von uns erfundene und zuerst in der Inland Type Foundry unter dem obigen Namen eingeführte System gleicher Linie aller verschiedenen Schriften derselben Größe gegenseitig unter einander. Eine flüchtige Uebersicht der verschiedenen Schriftproben der letzten Jahre zeigt, daß von allen Seiten die Nothwendigkeit für die Uebereinstimmung der verschiedenen Schriften in Linie erkannt, und viele dahin zielende Versuche gemacht worden sind, die aber leider alle als nicht zureichend sich erweisen haben. Alle unsere Schriften sind auf Standard Line gegossen und daher halten alle Schriften auf selben Regel, sowohl Fraktur wie Antiqua, Gießiv und alle fetten, halbfetten und verschiedene Zierschriften mit einander genaue Linie. Die großen Vorzüge dieses Systems sind

abdefghijkmnopqrstuvwxyz

INLAND TYPE FOUNDRY

139

Moderne Garnitur

12-POINT GERMAN No. 1

STANDARD LINING TYPE

Eine höchst wichtige Neuerung in der Schriftgießerei ist das von uns erfundene und zuerst in der Inland Type Foundry unter obigen Namen eingeführte System gleicher Linie der verschiedenen Schriften einer Größe gegenseitig unter einander. Die flüchtige Uebersicht der verschiedenen Schriftproben letzter Jahre zeigt, daß von allen Seiten die Nothwendigkeit für die Uebereinstimmung der verschiedenen Schriften in Linie erkannt, und viele dahin zielende Versuche gemacht worden sind, die aber leider alle als unzureichend sich herausgestellt haben. Alle unsere Schriften sind genau auf Standard Line gegossen und deßhalb halten sämtliche

abdefghijkmnopqrstuvwxyz

ST. LOUIS, MO., U. S. A.

German No. 1, Card Fonts



24a 8A, \$2.80

12-POINT GERMAN No. 1

L. C. \$1.60; C. \$1.20

Systematische Buch- und Accidenz-Schriften ausgestellt
Große Auswahl der allerbesten Sorten \$25

30a 10A, \$2.50

10-POINT GERMAN No. 1

L. C. \$1.50; C. \$1.00

Findet moderne Verbesserungen in dem Gebiete der Typographie
Erleichterte Arbeit für heutige Nachfolger Gutenbergs 36

30a 10A, \$2.40

9-POINT GERMAN No. 1

L. C. \$1.45; C. \$0.95

Eleganteste und lesbarste Fraktur-Schrift für Bücher und Zeitungen
Ein Triumph in der Kunst des Stempelschneiders 95

36a 12A, \$2.25

8-POINT GERMAN No. 1

L. C. \$1.40; C. \$0.85

Zufriedenheit aller Drucker mit dem von uns eingeführten Linien-System
Allgemeines Lob der Schriftsetzer zeigt dessen großen Werth 48

42a 14A, \$2.00

6-POINT GERMAN No. 1

L. C. \$1.20; C. \$0.80

Alles Klicken mit Papier-Evähne im Justiren zweier Regel mit einander ist jetzt unnöthig
Genane Stimmung der Linien erzieht ohne bekannte Schwierigkeiten 70



German Full-Face Specimens

30a 10A, \$2.50

10-POINT GERMAN FULL-FACE No. 2

L. C. \$1.45; C. \$1.05

Höchst exacte Uebereinstimmung der Linien unserer Schriften
Keine Ausnahmen in dem gesammten Sortiment 38

30a 10A, \$2.40

9-POINT GERMAN FULL-FACE No. 1

L. C. \$1.40; C. \$1.00

Nachfrage der modernen Drucker für systematisches Material
Ökonomie mit gutem Produkt ist ihr Wunsch 95

38a 14A, \$2.20

7-POINT GERMAN FULL-FACE No. 1

L. C. \$1.25; C. \$0.95

Die Vorzüge unseres Systems sind so mannigfaltig, daß es unmöglich ist sie alle
anzuführen; eine strenge Unterfuchung ist dem Buchdrucker empfohlen 26

38a 14A, \$2.00

6-POINT GERMAN FULL-FACE No. 1

L. C. \$1.15; C. \$0.85

Indem sie in gleicher Linie stehen, können in deutschen Druckereien dieselben Ziffern
für deutschen und englischen Satz sehr vortheilhaft gebraucht werden 40



Schwabacher Series



30a 10A, \$2.80

12-POINT SCHWABACHER

L. C. \$1.70; C. \$1.10

Höchst wichtige Neuerung ist dem Buchdrucker vorgelegt
Das systematische Gießen aller Typensorten 28

40a 12A, \$2.65

11-POINT SCHWABACHER

L. C. \$1.60; C. \$1.05

Alle unsere Schriften auf selben Kegel, obgleich Antiqua, Kursiv
oder Fraktur, stehen miteinander in genauer Linie \$93

40a 12A, \$2.50

10-POINT SCHWABACHER

L. C. \$1.50; C. \$1.00

Ziffern und Interpunktion stimmen in der Breite mit den Spatien
Sind gleich dem Kegel auf Punkt-System gegossen 46

42a 14A, \$2.40

9-POINT SCHWABACHER

L. C. \$1.40; C. \$1.00

Eine Uebersicht der verschiedenen Probe-Blätter der letzten Jahre zeigt, daß
die Nothwendigkeit der Linien-Uebereinstimmung erkannt war 510

42a 14A, \$2.25

8-POINT SCHWABACHER

L. C. \$1.35; C. \$0.90

Doch haben sich die vielen dahinzielende Versuche bis jetzt als nicht zureichend
hergestellt; die Lösung des Problems ist uns nun gelungen 372



Condensed German No. 1



42a 14A, \$2.40

9-POINT CONDENSED GERMAN No. 1

L. C. \$1.40; C. \$1.00

Schriften von verschiedenem Kegel und von jeder Gattung können mittels Ein-
und Zwei-Punkt Durchschluß leicht in genaue Linie gebracht werden 36

42a 14A, \$2.25

8-POINT CONDENSED GERMAN No. 1

L. C. \$1.30; C. \$0.95

Einfache und punktirte Messing-Linien auf Zwei-Punkt Kegel stimmen genau in
Linie mit unseren Schriften im Gebrauch von Normal-Durchschluß 45

50a 15A, \$2.20

7-POINT CONDENSED GERMAN No. 1

L. C. \$1.30; C. \$0.90

Trotz der praktischen Anwendung von punktirten Quadraten wird es öfters nothwendig, punktirte
Messing-Linien zu gebrauchen, deren Zusirung unter unserem System erleichtert ist 570

50a 15A, \$2.00

6-POINT CONDENSED GERMAN No. 1

L. C. \$1.20; C. \$0.80

Die Aufmerksamkeit der Buchdrucker ist verlangt für die Proben unserer Fraktur-Schrift, welche
Gattung wir für die feinste und le sbarste halten, die noch je geschnitten worden ist 98

Pretorius Series

Patented Oct. 29, 1895



5a 3A, \$9.50

60-POINT PRETORIUS

L. C. \$4.10; C. \$5.40

Journalist Annoncen 3

7a 3A, \$7.25

48-POINT PRETORIUS

L. C. \$3.70; C. \$3.55

Druckereien Neue Schrift 18

9a 4A, \$5.00

36-POINT PRETORIUS

L. C. \$2.60; C. \$2.40

Kräftige Lettern Tägliche Zeitungen 36 Schwartz-Künstler



Preetorius Series

Patented Oct. 29, 1895

12a 5A, \$3.50

24-POINT PREETORIUS

L, C, \$2.00; C, \$1.50

Moderne Weisen eingeführt
Systematische Linie für Typen 10
Elegante verbesserte Schriften

16a 6A, \$3.20

18-POINT PRETORIUS

L. C. \$1.80; C. \$1.40

Eine höchst wichtige Neuerung
Nothwendigkeit der Uebereinstimmung 24
Guss der Schriften auf gleicher Linie

25a 9A. \$3.00

14-POINT PREETORIUS

L. C. \$1.75; C. \$1.25

Mannigfaltige Vorzüge des neuen Systems
Gelobt von jedem der mit demselben bekannt wird 96
Alles Flicker mit Kartenpapier ist jetzt abgethan

30a 10A, \$2.80

12-POINT PRETORIUS

L. C. \$1.70; C. \$1.10

**Schriften von verschiedenem Kegel können mittels
Ein- und Zwei-Punkt Durchschuss in Linie gebracht werden 175
Unsere Spatien sind genau auf Punkt-Breiten gegossen**

10-POINT PREETORIUS

34a 12A, \$2.50

L, C, \$1.50; C, \$1.00

In deutschen Druckereien kann man für Fraktur und Antiqua Satz dieselben Ziffern gebrauchen, da unsere sämtlichen Schriften selben Kegels auf gleicher Linie gegossen sind 48

8-POINT PRETORIUS

40a 15A, \$2.25

L. C. \$1.35; C. \$0.90

Nicht allein stimmen alle unsere Schriften in Linie mit Standard Line Leaders, sondern sind ebenfalls in genauer Übereinstimmung mit den einfachen und punktierten Messinglinien in dem Gebrauch mit 2-Punkt oder 1-Punkt Durchschuss und Normal-Quadraten. \$3579

mmmmmmmmmm

CONDENSED GOTHIC NO. 4

Manufactured by the Standard Type Foundry



10a 6A, \$4.75

36-POINT CONDENSED GOTHIC NO. 4

L. C. \$2.25; C. \$2.50

PUREST Sentiment 19

12a 8A, \$3.35

30-POINT CONDENSED GOTHIC NO. 4

L. C. \$1.60; C. \$1.75

TIN TOYS for Grown Babies 7

16a 10A, \$3.05

20-POINT CONDENSED GOTHIC NO. 4

L. C. \$1.50; C. \$1.55

SURE FAITH CURE for Unbelievers 1

20a 10A, \$2.60

18-POINT CONDENSED GOTHIC NO. 4

L. C. \$1.40; C. \$1.20

AMERICAN PATRIOTS Great Trouble 4

30a 16A, \$3.00

14-POINT CONDENSED GOTHIC NO. 4

L. C. \$1.55; C. \$1.45

GOLDEN INDUCEMENTS Offered to Mechanics 96

12-POINT CONDENSED GOTHIC NO. 4

20a 15A, \$1.85

L. C. \$1.00; C. \$0.85

HANDSOME Proprietors 13

10-POINT CONDENSED GOTHIC NO. 4

40a 25A, \$2.60

L. C. \$1.25; C. \$1.35

MANAGE MUSIC Equal as Well 9

8-POINT CONDENSED GOTHIC NO. 4

50a 30A, \$2.30

L. C. \$1.15; C. \$1.15

YELLOW FEVER IS Coming this Year 11

6-POINT CONDENSED GOTHIC NO. 4

50a 30A, \$1.95

L. C. \$0.95; C. \$1.00

COMPETITION SEASONED with Experiences 645

CONDENSED LINING GOTHIC

Manufactured by the Pacific States Type Foundry

32A

12-POINT CONDENSED LINING GOTHIC NO. 5

\$1.75

ENERGETICALLY SPIN WITH BLOOMER GIRL DIPLOMATICALLY 1234

10-POINT CONDENSED LINING GOTHIC NO. 4

40A, \$1.50

EMPHATICALLY MOUNT MY WHEEL 32

8-POINT CONDENSED LINING GOTHIC NO. 3

50A, \$1.45

THEORETICAL PROBLEM FOR THINKERS 198

6-POINT CONDENSED LINING GOTHIC NO. 2

60A, \$1.25

CLOUDS MAY FROWN AND THE WINDS MAY TWIRL 4563

6-POINT CONDENSED LINING GOTHIC NO. 1

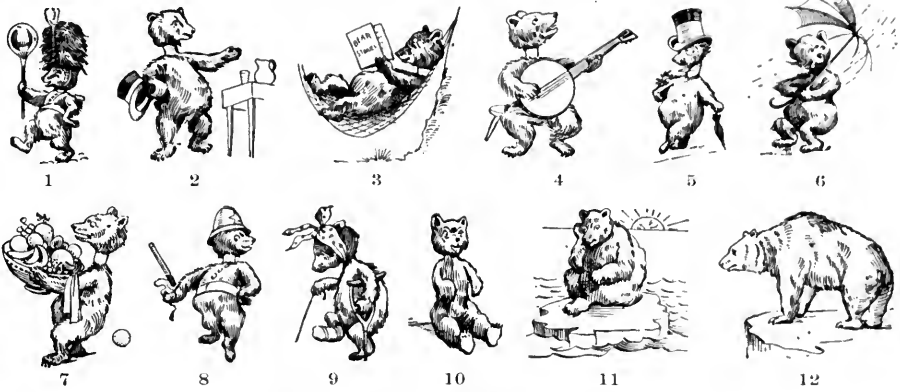
06A, \$1.25

YEARS MAY COME AND THE YEARS MAY GO AND THE PLANETS 378

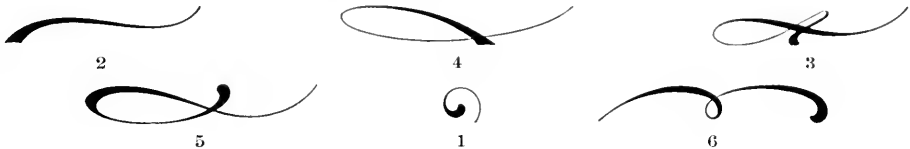
CUBS, SCROLLS, BIKES

Manufactured by the Pacific States Type Foundry

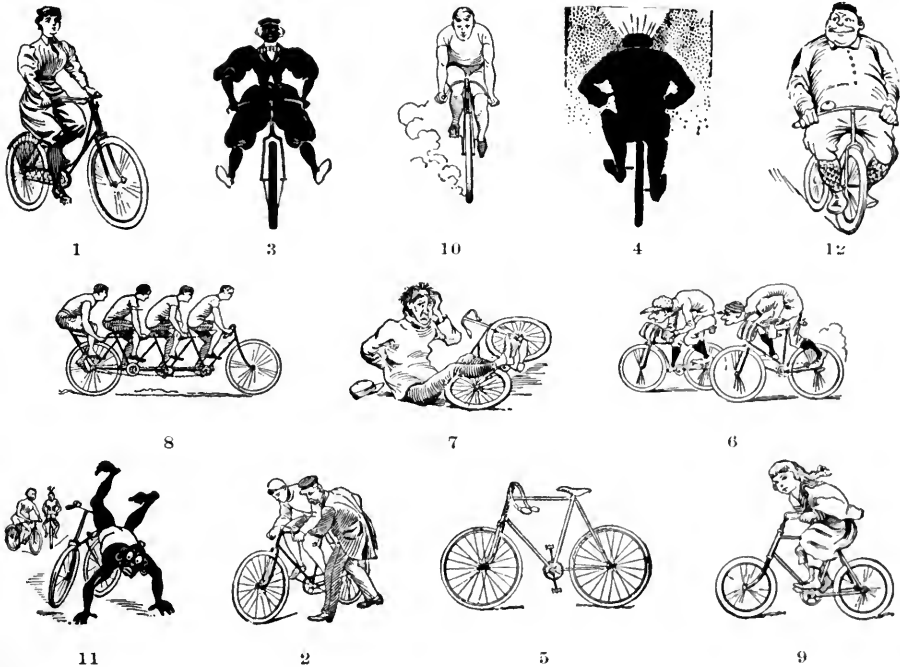
PACIFIC CUBS — Per font, \$2.00; Single character, 25c.



PACIFIC SCROLLS — Per font, 75c.



PACIFIC BIKES — Per font, \$2.00; Single characters, 25c.



Inland Art Ornaments

Original

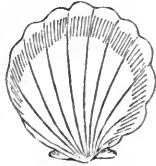
Single Ornaments may be ordered separately from any Series, at prices under the different characters.

INLAND ART ORNAMENTS, SERIES No. 1

PER FONT, 80c.



48001—20c.



48002—20c.



36001—15c.



48003—20c.



48004—25c.



INLAND ART ORNAMENTS, SERIES No. 2

PER FONT, 80c.



48005—20c.



48006—20c.



36002—20c.



48007—20c.



48008—20c.



INLAND ART ORNAMENTS, SERIES No. 3

PER FONT, 80c.



48009—20c.



48012—20c.



48011—20c.



48010—20c.



48013—20c.



INLAND ART ORNAMENTS, SERIES No. 4

PER FONT, 75c.



30002—10c.



24002—10c.



36003—15c.



30004—10c.



30005—10c.



24001—10c.

Ornaments Nos. 30002A and 24005A are made to face corresponding numbers here shown. Price the same for each ornament,



- 24005—10c.

Inland Art Ornaments

Original

Single Ornaments may be ordered separately from any Series, at prices under the different characters.

INLAND ART ORNAMENTS, SERIES No. 5

PER FONT, 75c.



30006—10c.



24006—10c.



24009—10c.



24010—10c.



30003—12c.



24008—10c.

Ornaments Nos. 24008A and 30006A are made to face corresponding numbers above.
Price the same for each ornament.

INLAND ART ORNAMENTS, SERIES No. 6

PER FONT, 75c.



18013—6c.



18009—6c.



18029—8c. 18029A—8c.



18008—6c.



18010—6c.



18034—6c.



18002—6c.



18030—8c.



18001—6c.



18032—6c.

INLAND ART ORNAMENTS, SERIES No. 7

PER FONT, 75c.



18038—8c.



18024—8c.



18039—8c.



18035—6c.



18037—8c.



18006—6c.



18012—6c.



18023—6c.



18036—6c.



18033—6c.



18005—6c.

INLAND ART ORNAMENTS, SERIES No. 8

PER FONT, 75c.



12025



12034



12029 12029A



12033



12030



12005



12001



12006



12035



12031



12026



12036



12032

Single Ornaments, 5c. each.

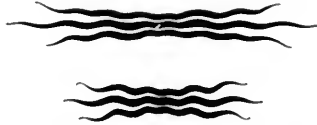
Wave Ornaments



Single Wave Ornaments may be ordered separately, at prices given under the different characters.

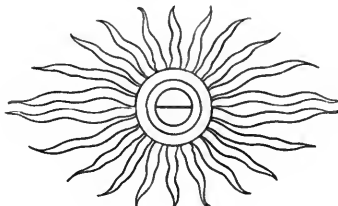
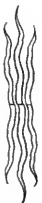
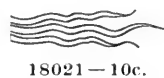
WAVE ORNAMENTS, SERIES No. 9

PER FONT, \$1.50



WAVE ORNAMENTS, SERIES No. 10

PER FONT, \$1.50



Inland Art Ornaments

Original

Single Ornaments may be ordered separately from any Series, at prices under the different characters.

INLAND ART ORNAMENTS, SERIES No. 11

PER FONT, 60c.



18040



18041



18042



18043



18044



18045



18046



18047

Single Ornaments, 7c. each.

INLAND ART ORNAMENTS, SERIES No. 12

PER FONT, 60c.



18048



18049



18050



18051



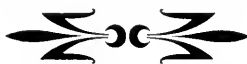
18052



12043



Single Ornaments, 7c. each.



INLAND ART ORNAMENTS, SERIES No. 13

PER FONT, 75c.



24020



24022



24023



24018



24019



24024



24021

Single Ornaments, 9c. each.



INLAND ART ORNAMENTS, SERIES No. 14

PER FONT, 75c.



24025



24027



24028



24029



24030

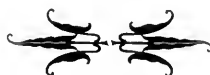


24031



24026

Single Ornaments, 9c. each.



Inland Art Ornaments

Original

Single Ornaments may be ordered separately from any Series, at prices under the different characters.

INLAND ART ORNAMENTS, SERIES No. 15

PER FONT, 90c.



30008—10c.



30014—10c.



30011—10c.



30007—10c.



30010—10c.



30009—10c.



30012—10c.

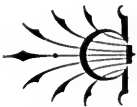


30013—10c.



INLAND ART ORNAMENTS, SERIES No. 16

PER FONT, \$1.00



36010—15c.



36012—15c.



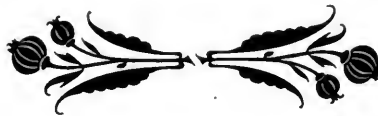
36013—15c.



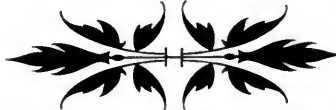
36014—15c.



36009—15c.



36011—15c.



INLAND ART ORNAMENTS, SERIES No. 18

PER FONT, 90c.



48004A—25c.



48014—20c.



48016—20c.



48015—20c.



48009A—20c.

Inland Art Ornaments

Original

Single Ornaments may be ordered separately from any Series, at prices under the different characters.

INLAND ART ORNAMENTS, SERIES No. 19

PER FONT, 80c.



48005—20c.



48001A—20c.



36001A—15c.



48013A—20c.



48005A—20c.



INLAND ART ORNAMENTS, SERIES No. 20

PER FONT, 75c.



24005A—10c.



24008A—10c.



24008—10c.



24005—10c.



30006A—10c.



30002—10c.



30002A—10c.



30006—10c.



INLAND ART ORNAMENTS, SERIES No. 21

PER FONT, 75c.



18053—8c. 18053A—8c.



12053—5c. 12053A—5c.



18057—8c. 18057A—8c.



12042—5c.



18054—8c. 18054A—8c.



6040—3c



INLAND ART ORNAMENTS, SERIES No. 22

PER FONT, \$1.00



48004—25c.



48009—20c.



48013A—20c.



48013—20c.



48009A—20c.



48004A—25c.

Wreath Ornaments

Original

**BUY THE
BEST**

**BORDERS
MADE**

1897

WREATH ORNAMENTS, SERIES No. 17

Made in 8
sections which
will make various
combinations, all
justifying with Pt.
spaces and quads,
which are furnished
with every font.
Price, \$1.00

**Is cast with our
Superior Metal**

NEW STYLE

**Capable of Many
Combinations**

Made in 7
pieces, which
will make various
combinations, justified
most readily
with pt. spaces
and quads

SERIES No. 23

Per font, 75c.

When

You

Get

Our

Type

You

Get

The

Very

Best

“New Art” Ornaments

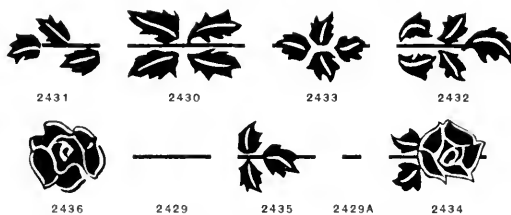
Patent Pending



SERIES No. 24

ALL CHARACTERS CAST ON 24-POINT BODY

Fonts, measuring 30 inches, \$2.50



Single characters of this series may be ordered separately, at the rate of 6 inches for 50c.

Our 2-Point Brass Rule No. 100 matches the line running through these Ornaments, and can readily be justified to join. The Rule running crosswise above is our 1-Point Rule No. 1.

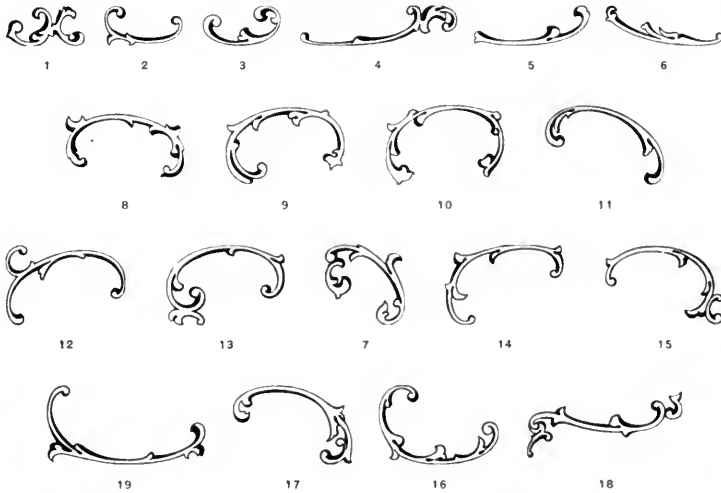
Latest Inland Ornaments

Patent Pending

ORNAMENTS, SERIES No. 25

CAST ON 12-POINT AND 24-POINT BODIES

Price per font, \$2.00

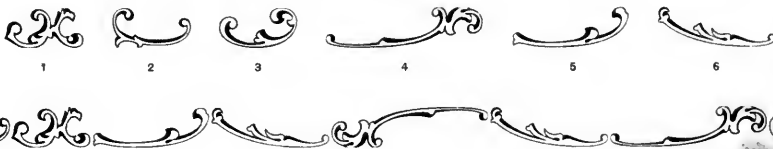


See page 80 for display of these Ornaments in connection with the Skinner Series.

INLAND ORNAMENTS, SERIES No. 26

CAST ON 12-POINT BODY

Price per font, \$1.20



Single characters of Ornament Series Nos. 25 and 26 may be ordered separately.
12-Point body, 12 inches, 60c.; 24-Point body, 6 inches, 50c.

Newest Inland Ornaments

Original

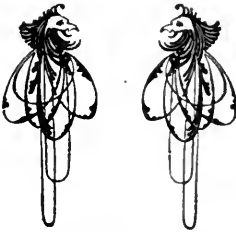
Single Ornaments may be ordered separately from any Series, at prices under the different characters.

SERIES No. 27

Per font, 80c.



48017—20c. 48018—20c.



30015—20c. 30016—20c.



36015—15c. 36016—15c.

SERIES No. 28

Per font, 80c.



36017—15c.



30017
15c.

30018
15c.



30019—15c.



42001—20c.

SERIES No. 29

Per font, 80c.



36018
20c.



36019
20c.



36020
15c.



48019—20c.



30020—15c.



30021—15c.

SERIES No. 30

Per font, 80c.



48021—25c.



36021—15c.



36022—15c.



48022—25c.

SERIES No. 31

Per font, \$1.00



36023—25c.



42002—25c.



48020—25c.



54001—30c.



36024—25c.

Inland "Rugbys" and "Industrials"

Original

Single Ornaments may be ordered from either of these Series,
at the price given. Fonts contain one of each.

ORNAMENTS, SERIES No. 32

EACH, 25C. PER FONT, \$2.00.



48023



60001



72001



72002



72003



72004



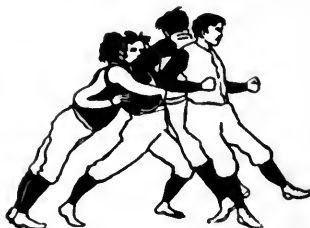
60002



72005



60003



72006

ORNAMENTS, SERIES No. 33

EACH, 25C. PER FONT, \$2.00.



60004



60005



60006



60007



60008



72007



72008



72009



72010



72011



72012

Kelmscott Ornaments

Original

KELMSCOTT ORNAMENTS—In fonts of 6 inches each, at the prices given.



10-POINT—30c.



12-POINT—30c.



8-POINT—30c.



24-POINT—50c.



18-POINT—40c.



14-POINT—40c.



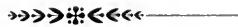
30-POINT—50c.



36-POINT—60c.



48-POINT—75c.



Inland Holiday Cuts

Original



72101—30c.



72102—30c.



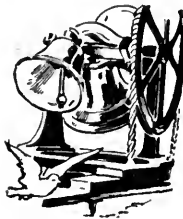
72103—30c.



72104—30c.



72105—30c.



72106—30c.



72107—30c.



72108—30c.



72109—30c.



72111—30c.



72112—30c.



72113—30c.

Inland Holiday Cuts

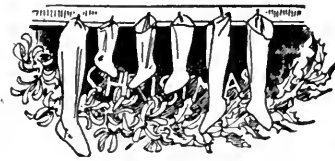
Original



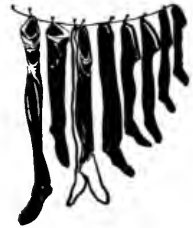
72110—30c.



72114—30c.



48101—30c.



72115—30c.



72116—30c.



72117—30c.



72118—30c.



72119—30c.



72120—30c.



72121—30c.



72122—30c.



60101—30c.



108101*—50c.



108102—50c.



108103*—50c.

*Cuts marked * are electrotyped on wood or metal bases as desired.

Inland Holiday Cuts

Original



84101*—50c.



84102*—50c.



84103*—50c.



90101*—50c.



48102—25c.



90102*—50c.



72123—30c.



120101*—75c.



72124—30c.



18101—20c.



96101*—60c.



78101—50c.

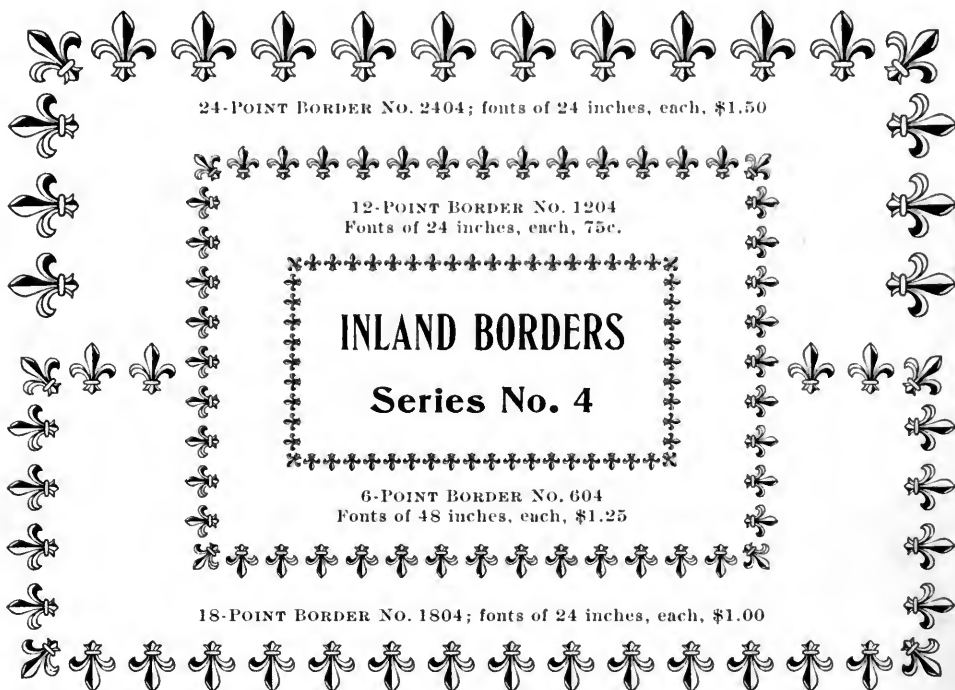
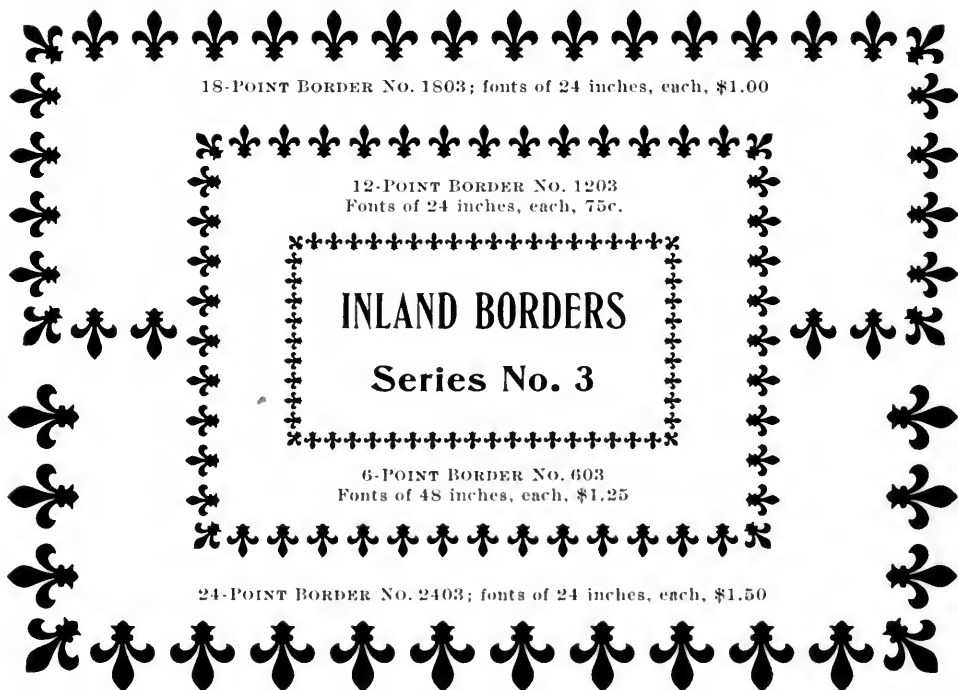


96102*—60c.

* Cuts marked * are electrotyped on wood or metal bases as desired.

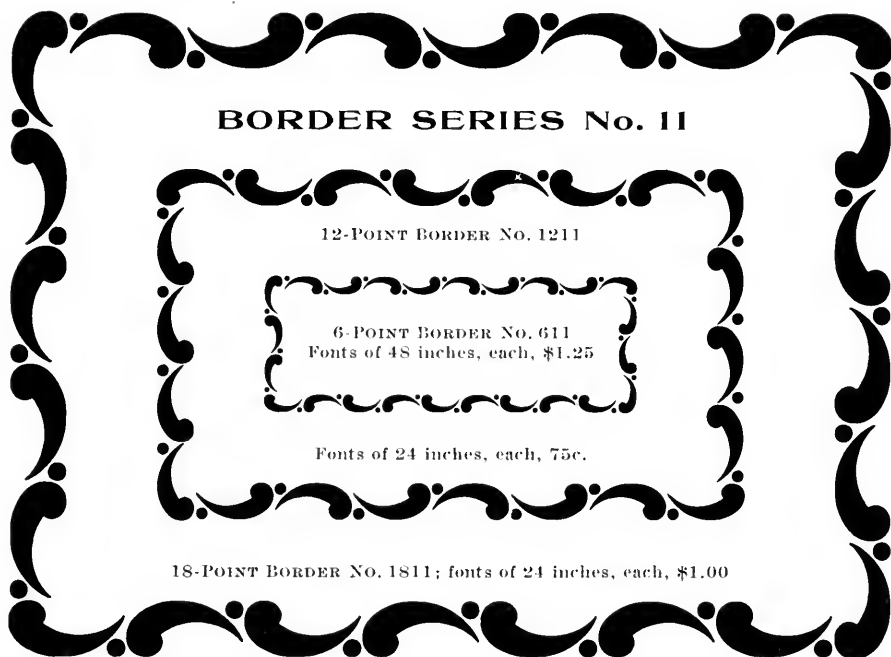
Inland Borders

Original

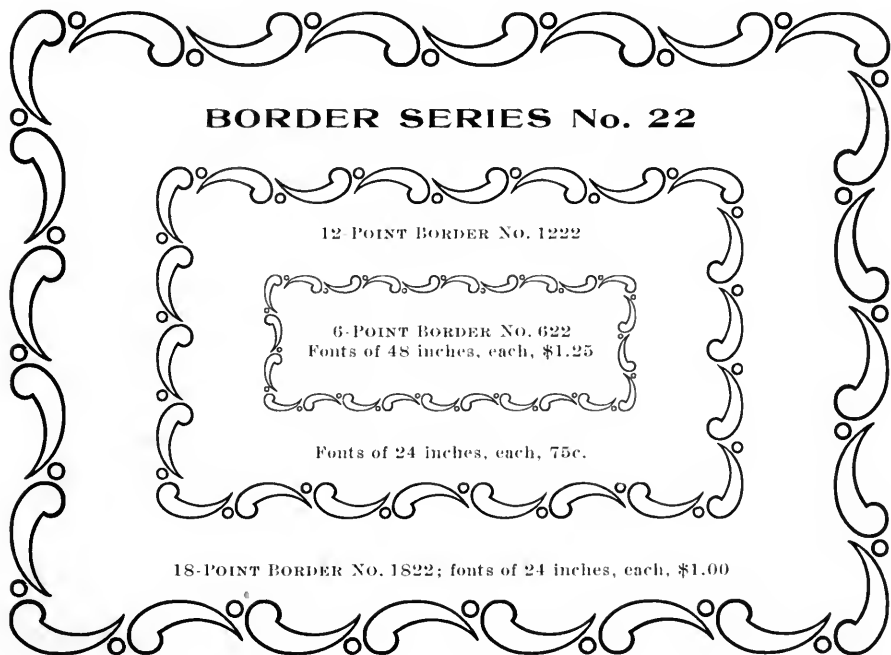


Inland Borders

Original



These Borders fit exactly over one another for two-color work.



Inland Borders

Original



Inland Borders

Original



Inland Borders

Series No. 28

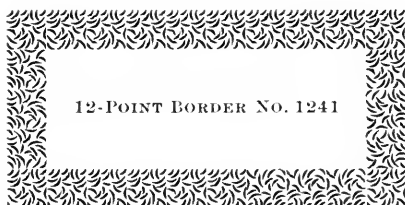
Sizes and Prices

48-POINT BORDER NO. 4828
Fonts of 12 inches, each, \$1.50
36-POINT BORDER NO. 3628
Fonts of 18 inches, each, \$1.60
24-POINT BORDER NO. 2428
Fonts of 24 inches, each, \$1.60
18-POINT BORDER NO. 1828
Fonts of 24 inches, each, \$1.25
12-POINT BORDER NO. 1228
Fonts of 24 inches, each, \$1.00
6-POINT BORDER NO. 628
Fonts of 36 inches, each, \$1.20

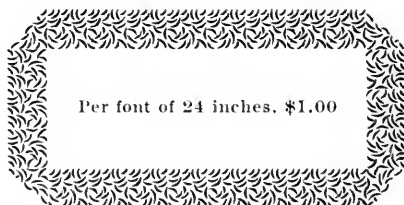
The corresponding sizes of Border
Series Nos. 27 and 28 fit accu-
rately over one another for
use in two-color work.

Inland Borders

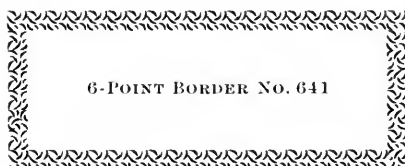
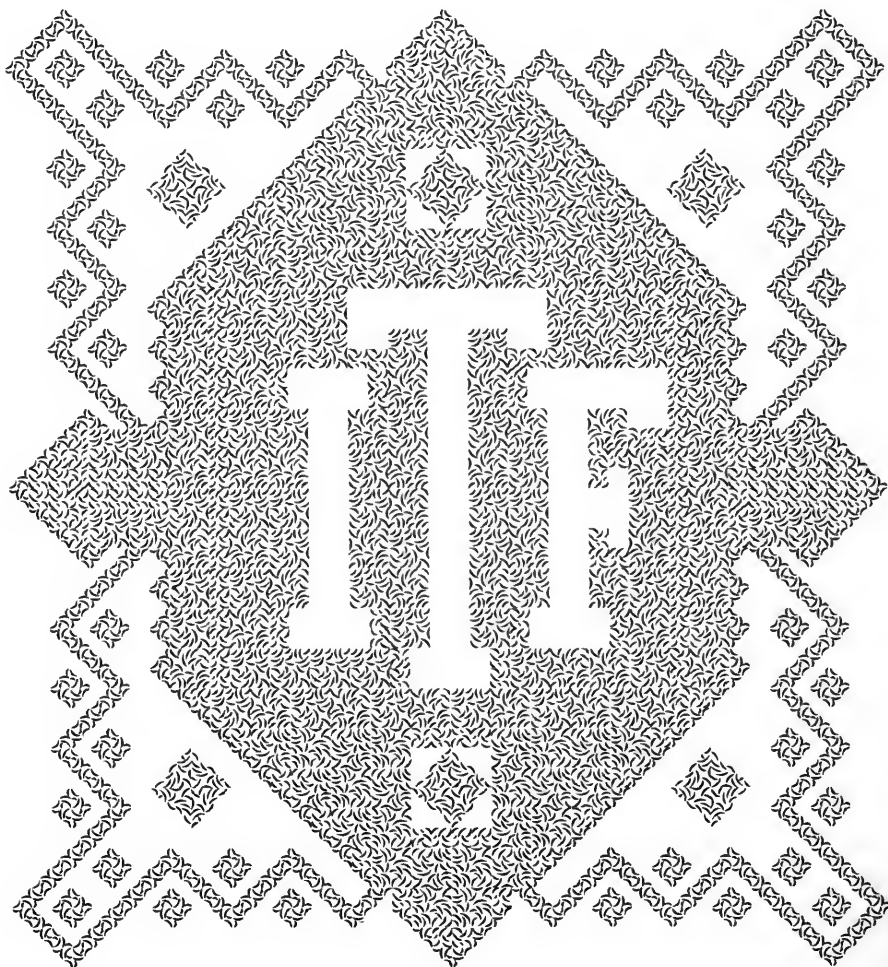
Original



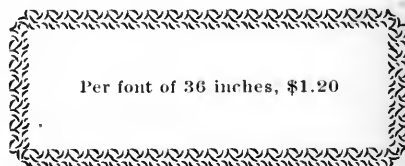
12-POINT BORDER NO. 1241



Per font of 24 inches, \$1.00



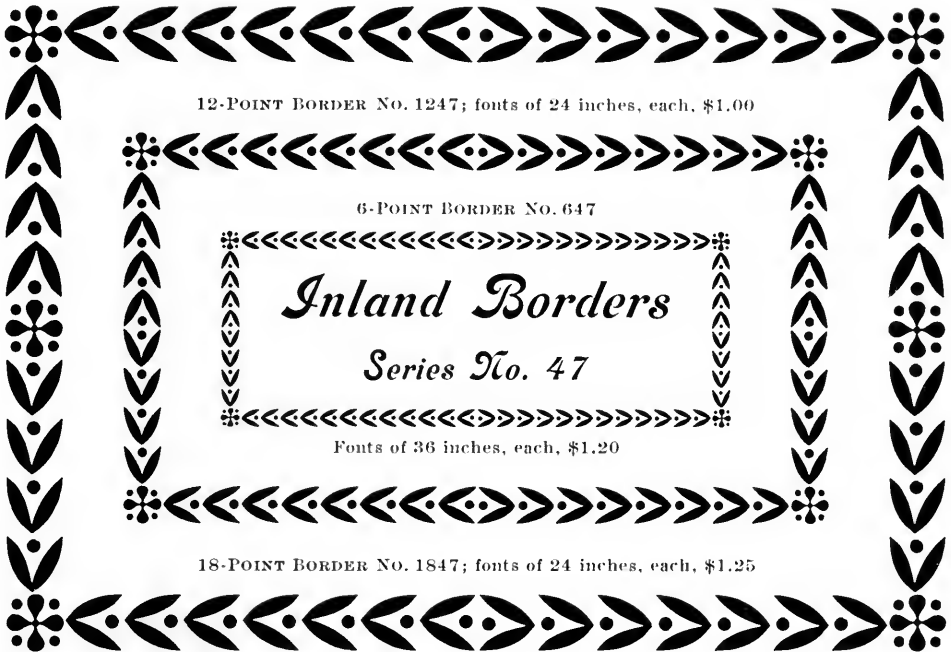
6-POINT BORDER NO. 641



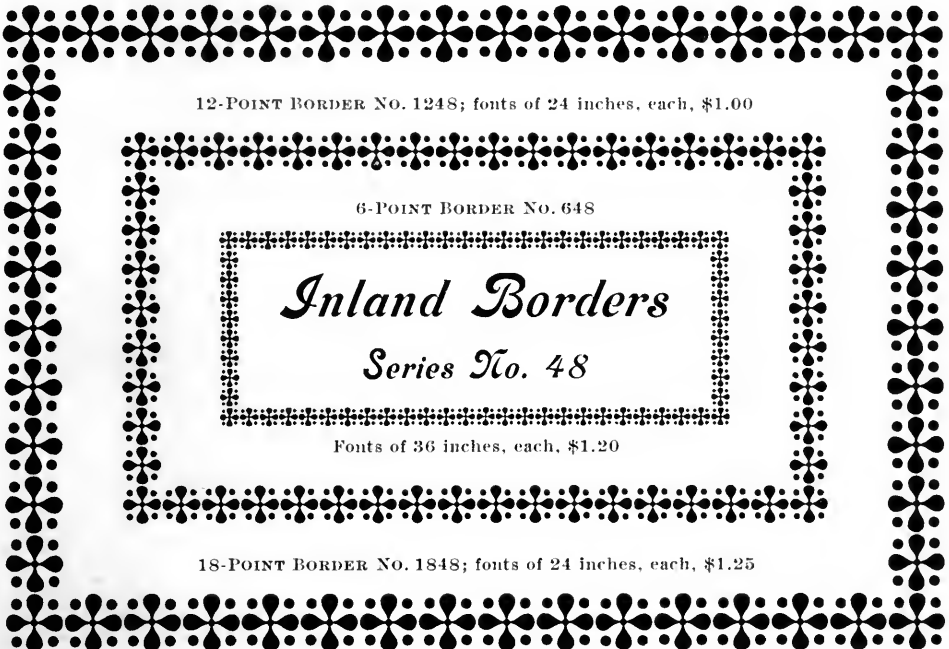
Per font of 36 inches, \$1.20

Inland Borders

Original

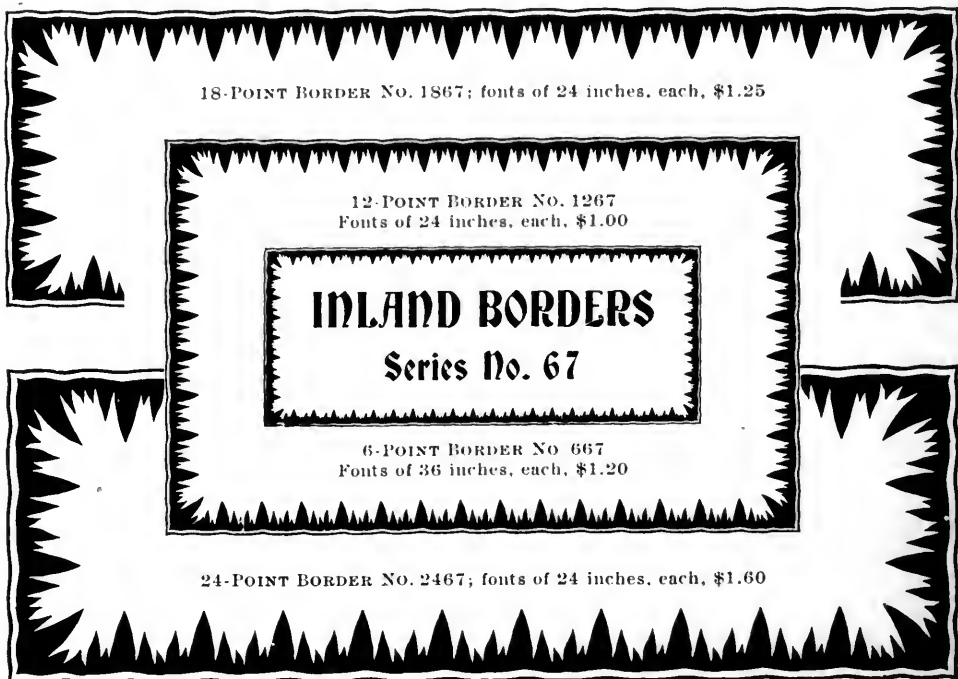
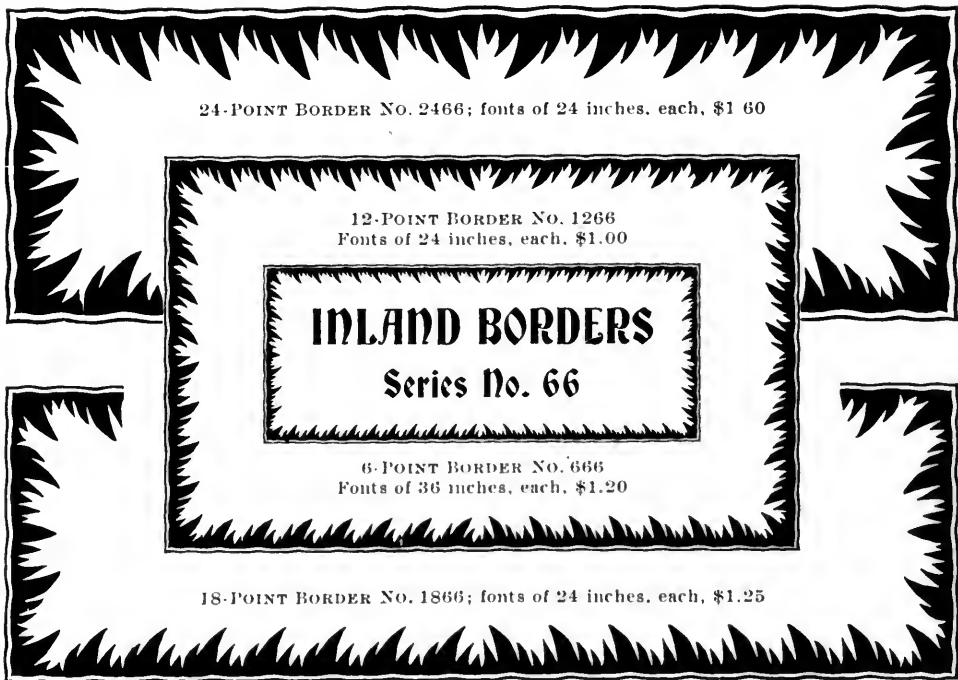


>>>>❖<<<<



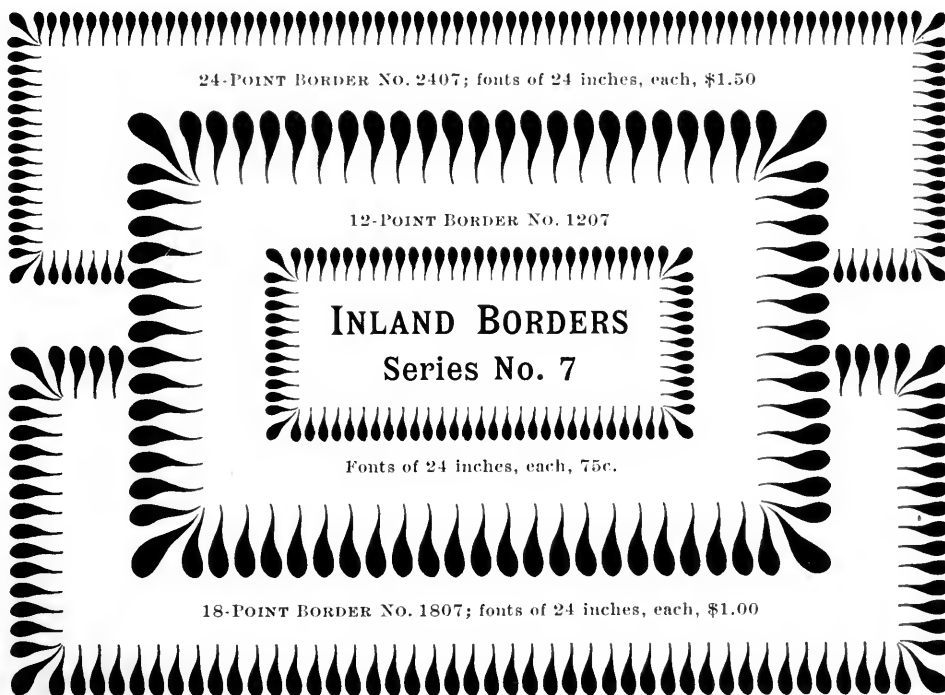
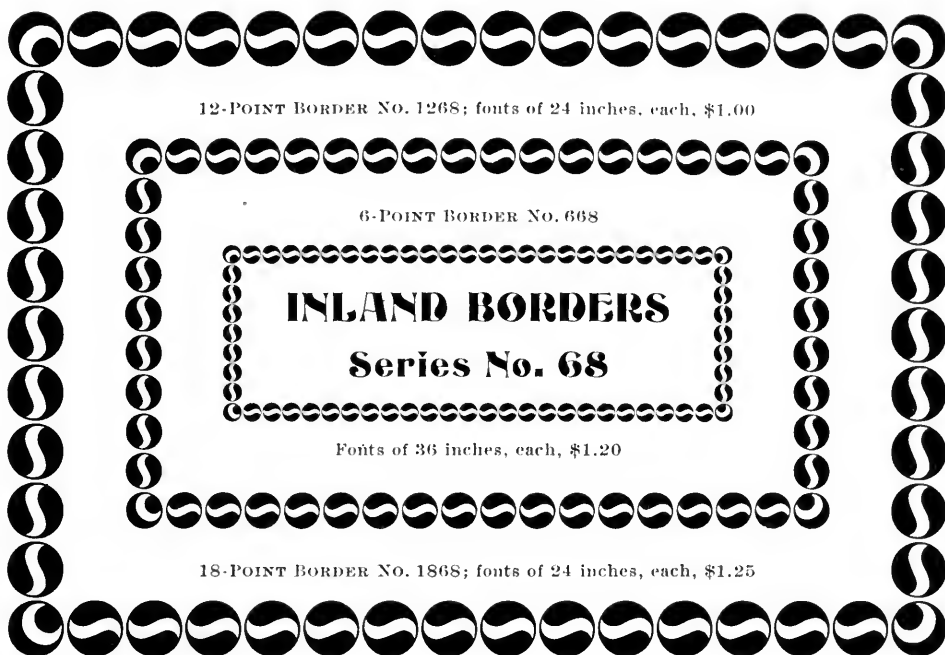
Inland Borders

Original



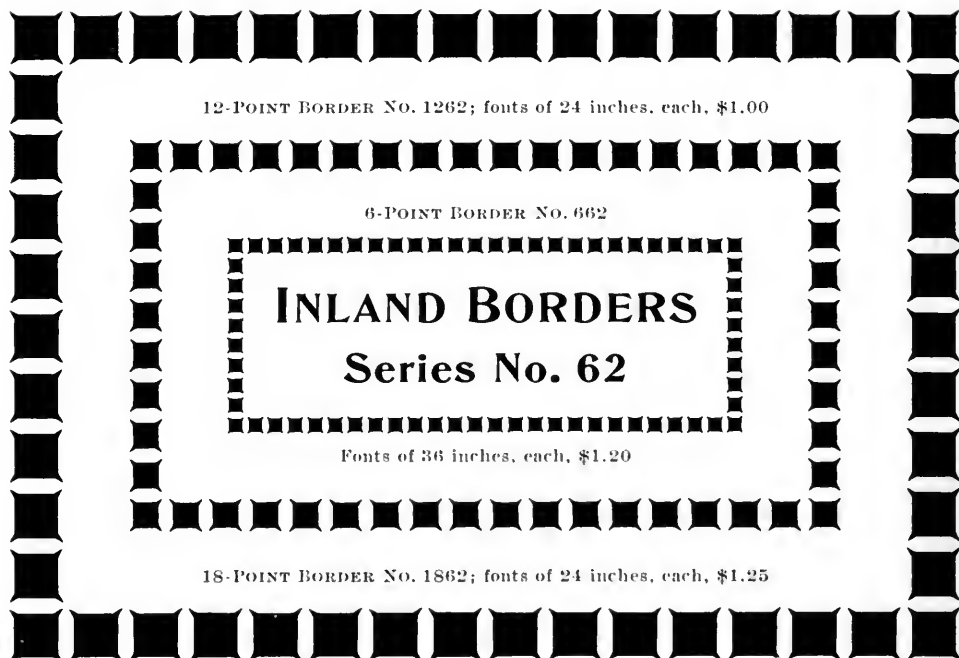
Inland Borders

Original

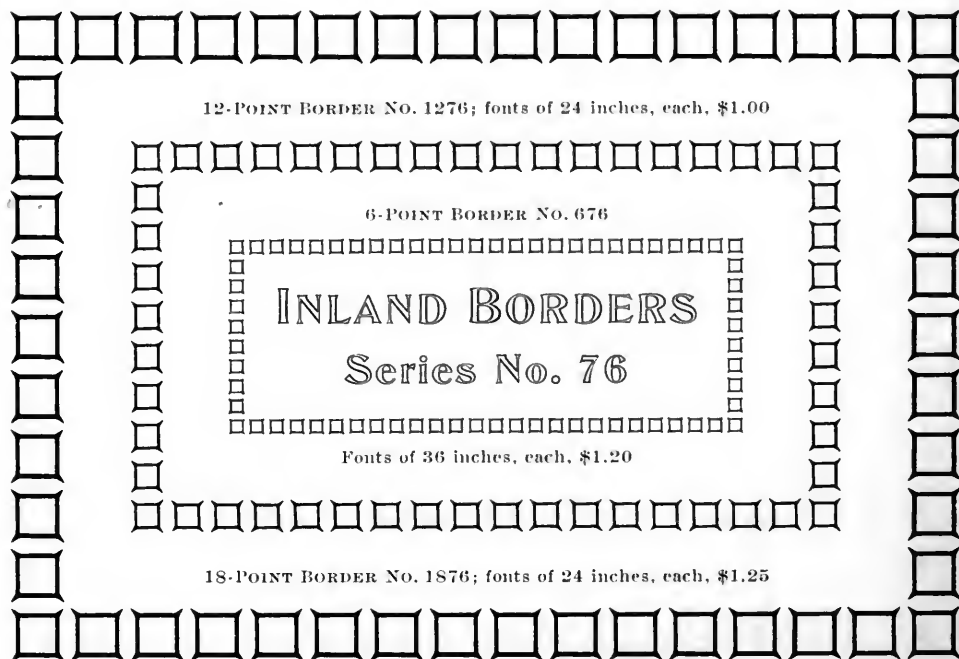


Inland Borders

Original

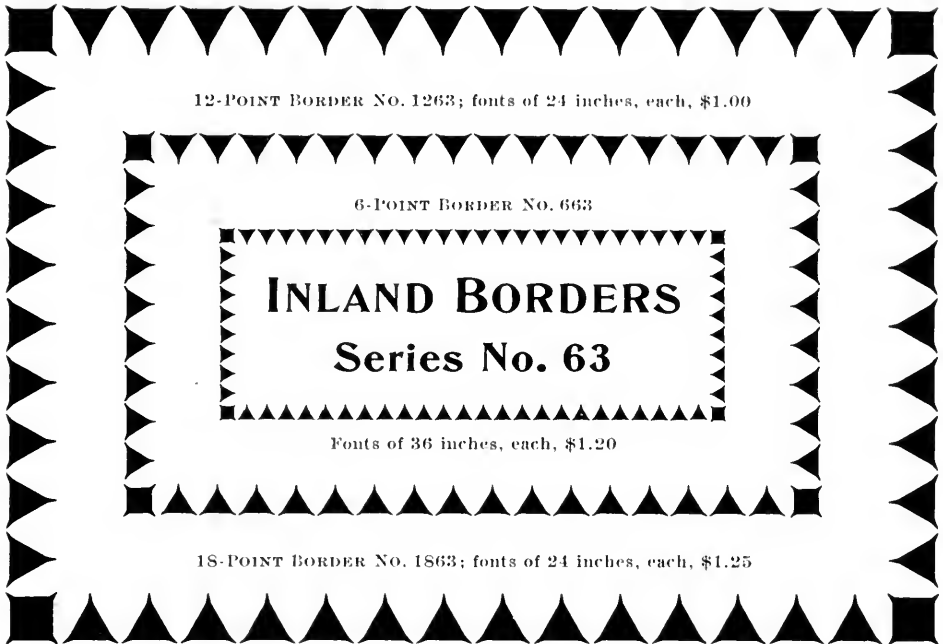


These Borders are cast to fit exactly over one another for two-color work.

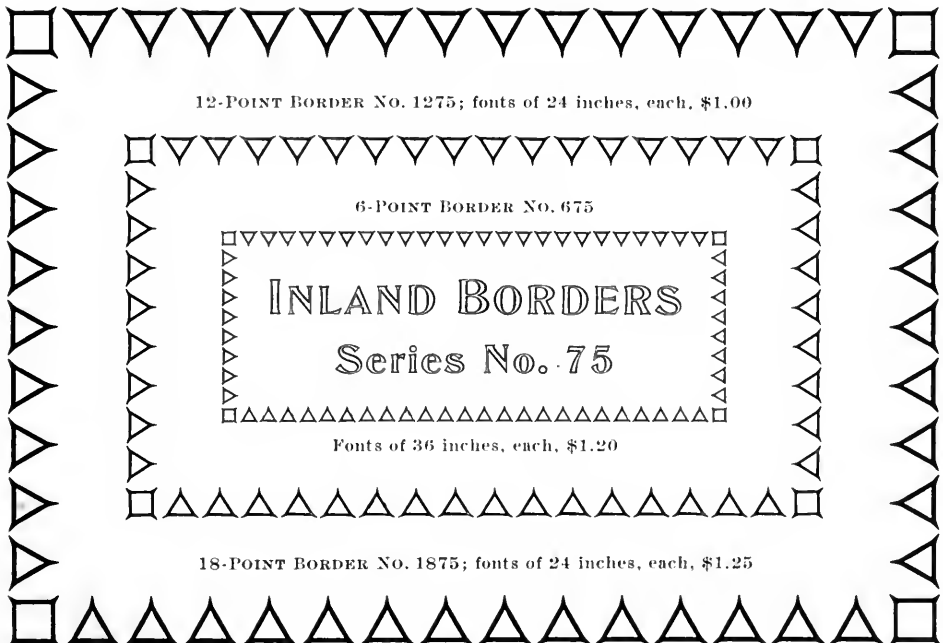


Inland Borders

Original



These Borders are cast to fit exactly over one another for two-color work.

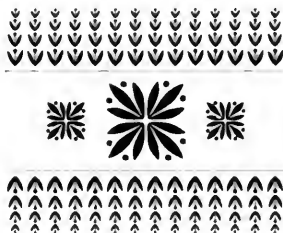


Inland Borders

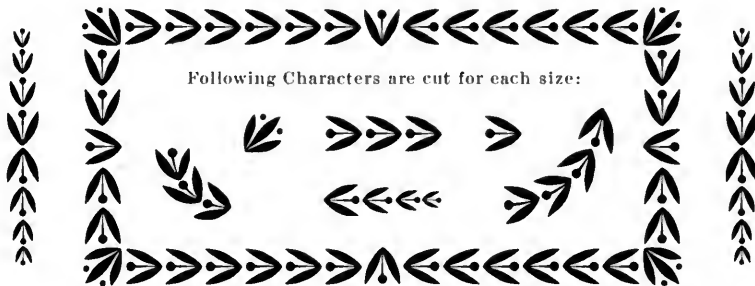
Original

BORDER SERIES No. 84

>>>>	XXXXXXXXXXXXXXXXXXXXXXXXXXXX	<<<<
>>>>	18-POINT BORDER No. 1884	<<<<
>>>>	Fonts of 36 inches, each, \$1.90	<<<<
>>>>	12-POINT BORDER No. 1284	<<<<
>>>>	Fonts of 30 inches, each, \$1.50	<<<<
>>>>	6-POINT BORDER No. 684	<<<<
>>>>	Fonts of 36 inches, each, \$1.50	<<<<
>>>>	XXXXXXXXXXXXXXXXXXXXXXXXXXXX	<<<<



Following Characters are cut for each size:



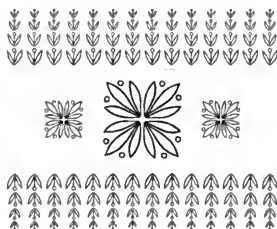
Series Nos. 84 and 86 fit over one another for two-color work.
The round corners of each size of this series, excepting the smaller
of the 6-Point, are cast on mortised bodies.

Inland Borders

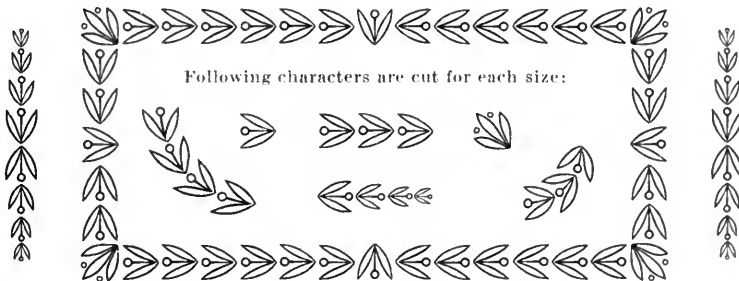
Original

BORDER SERIES No. 86

18-POINT BORDER No. 1886
Fonts of 36 inches, each, \$1.90
12-POINT BORDER No. 1286
Fonts of 30 inches, each, \$1.50
6-POINT BORDER No. 686
Fonts of 36 inches, each, \$1.50



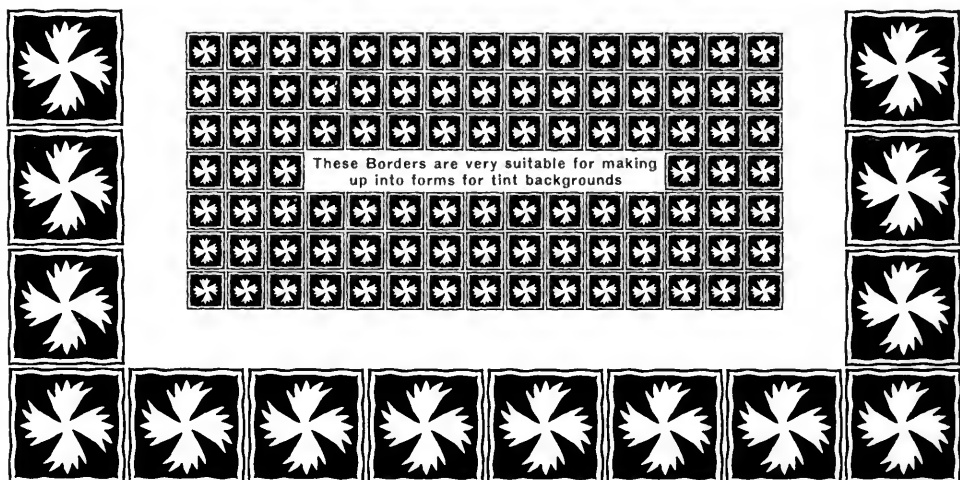
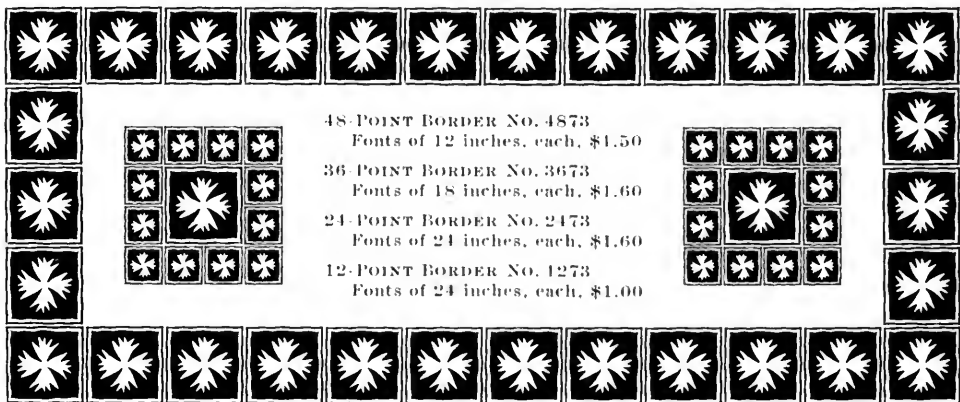
Following characters are cut for each size:



Series Nos. 84 and 86 fit over one another for two-color work.
The round corners of each size of this series, excepting the smaller
of the 6-Point, are cast on mortised bodies.

Inland Borders

Original

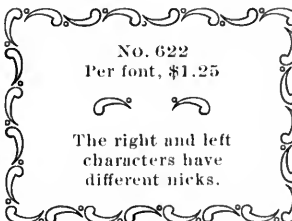
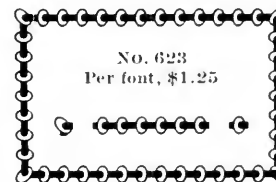
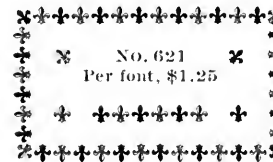
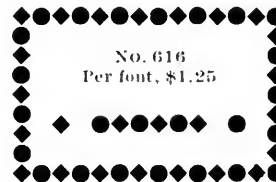
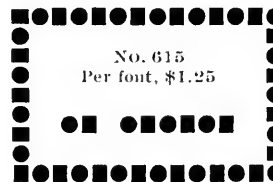
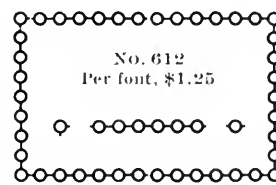
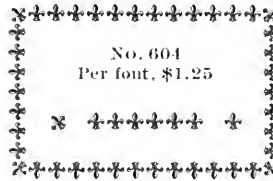
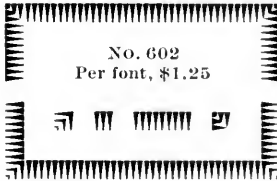
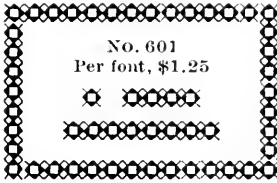


Inland Borders

Original

Fonts of 48 inches each

6-POINT BORDERS

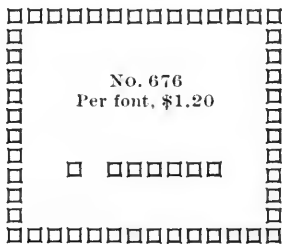
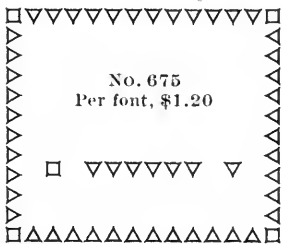
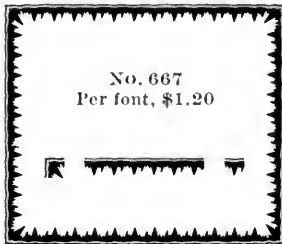
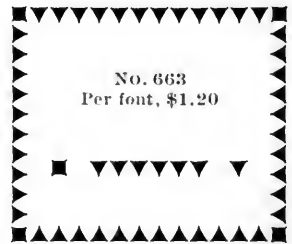
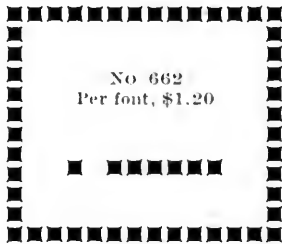
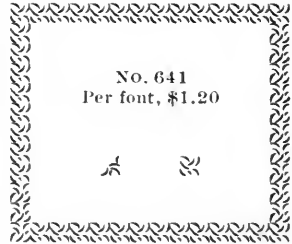
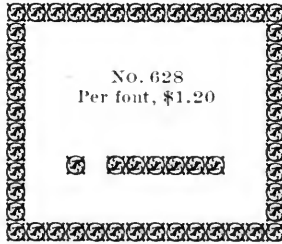
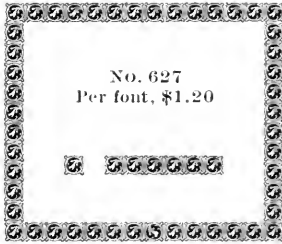


Inland Borders

Original

Fonts of 36 inches each

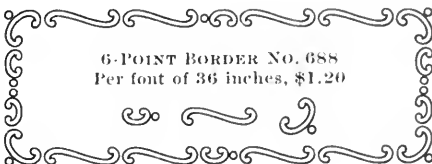
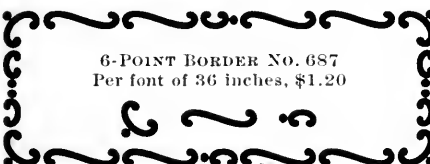
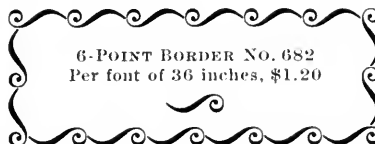
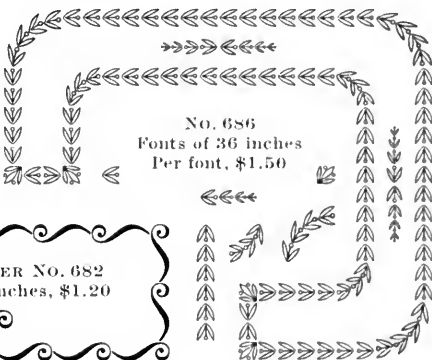
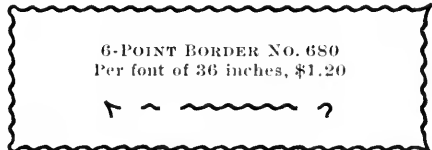
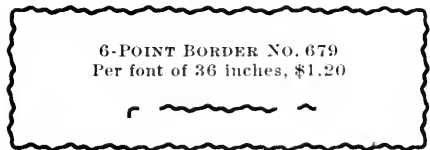
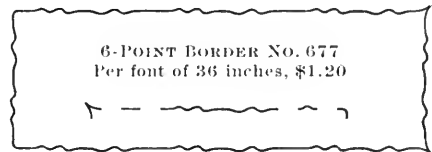
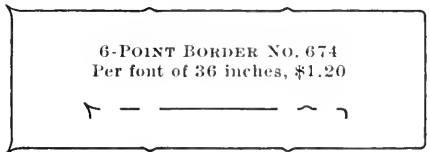
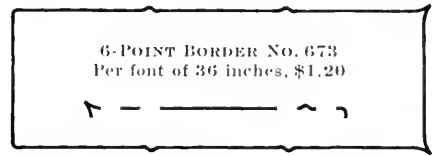
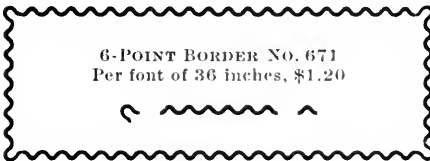
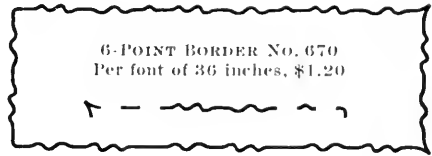
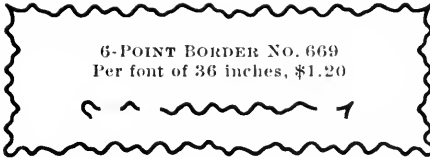
6-POINT BORDERS



Inland Borders

Original

6-POINT BORDERS

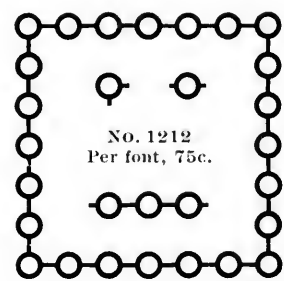
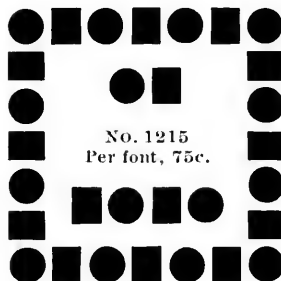
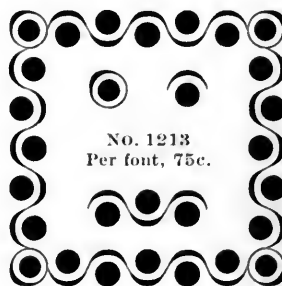
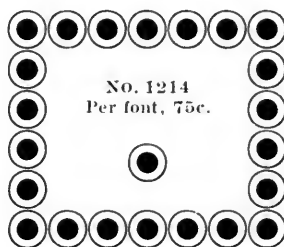
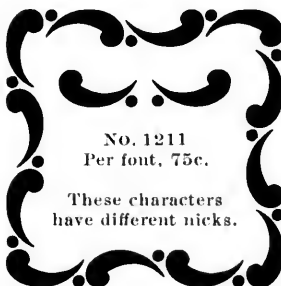
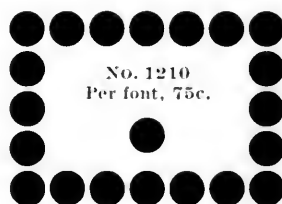
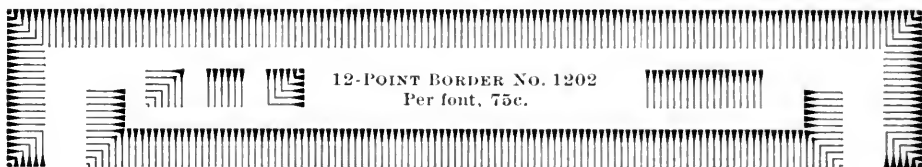


Inland Borders

Original

Fonts of 24 inches each

12-POINT BORDERS

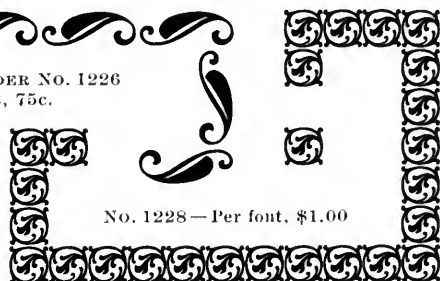
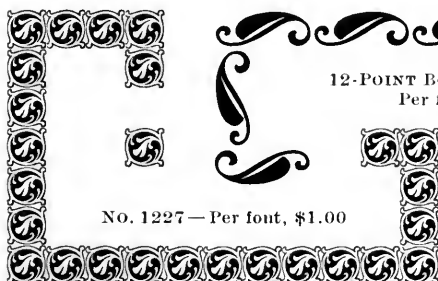
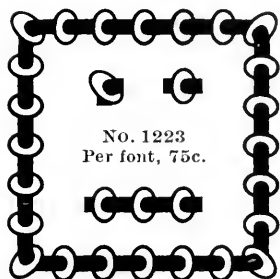
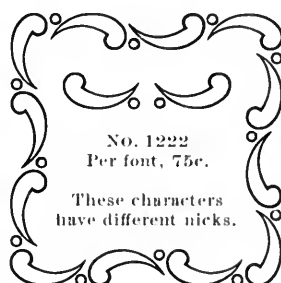
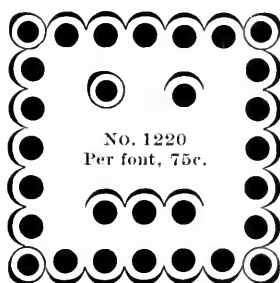
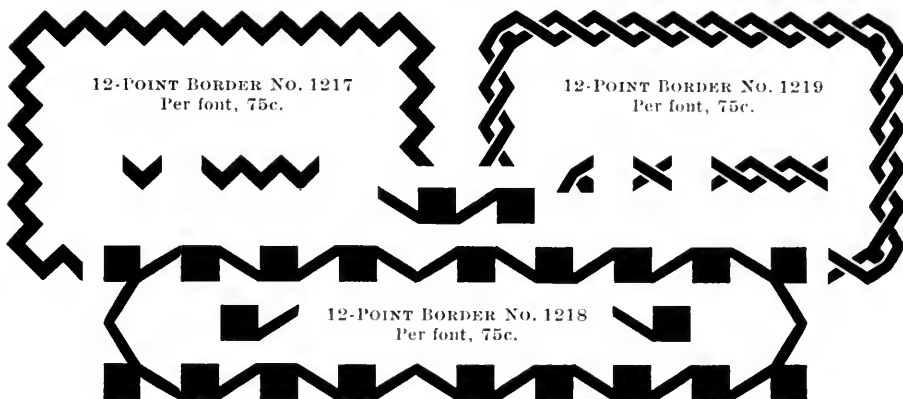


Inland Borders

Original

Fonts of 24 inches each

12-POINT BORDERS

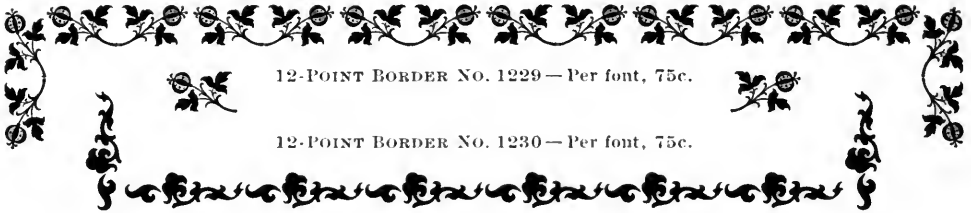


Inland Borders

Original

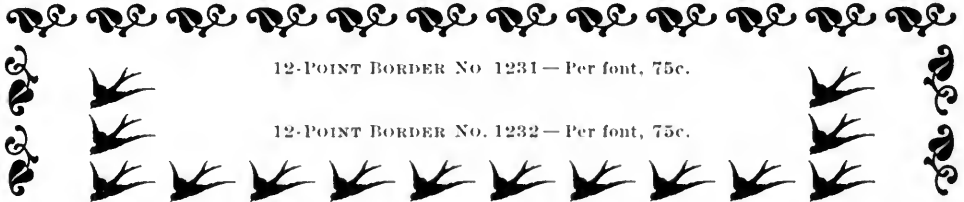
Fonts of 24 inches each

12-POINT BORDERS



12-POINT BORDER NO. 1229 — Per font, 75c.

12-POINT BORDER NO. 1230 — Per font, 75c.



12-POINT BORDER NO. 1231 — Per font, 75c.

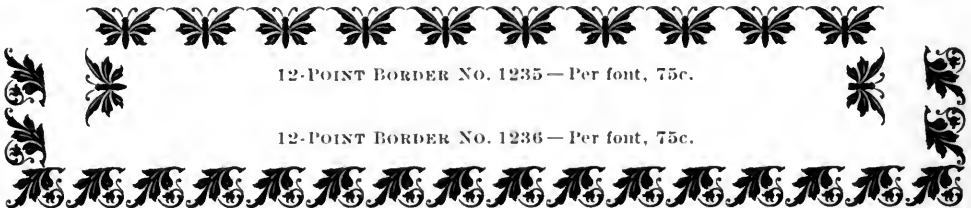
12-POINT BORDER NO. 1232 — Per font, 75c.



12-POINT BORDER NO. 1233
Per font, 75c.

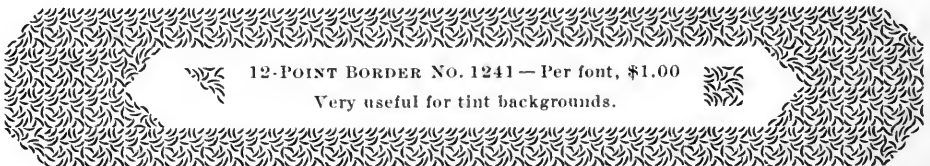


12-POINT BORDER NO. 1234
Per font, 75c.



12-POINT BORDER NO. 1235 — Per font, 75c.

12-POINT BORDER NO. 1236 — Per font, 75c.



12-POINT BORDER NO. 1241 — Per font, \$1.00
Very useful for tint backgrounds.



12-POINT BORDER NO. 1242 — Per font, 75c.

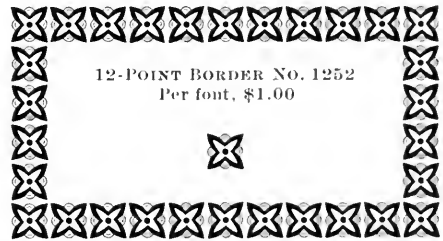
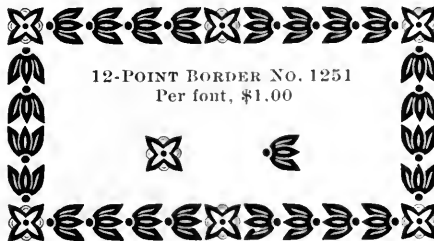
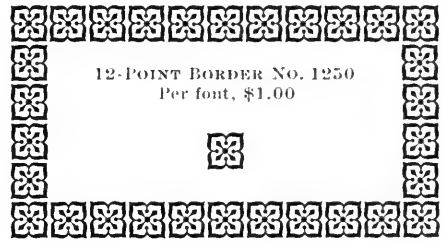
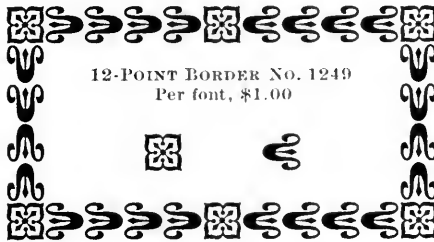
12-POINT BORDER NO. 1244 — Per font, 75c.

Inland Borders

Original

Fonts of 24 inches each

12-POINT BORDERS



The right and left characters of Border No. 1253 have different nicks.

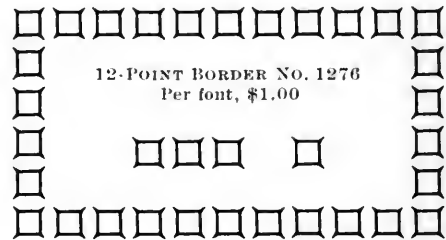
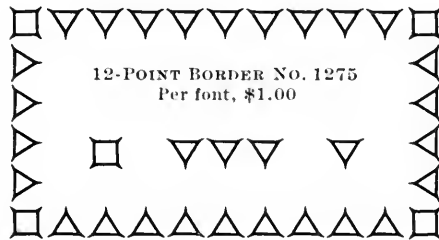
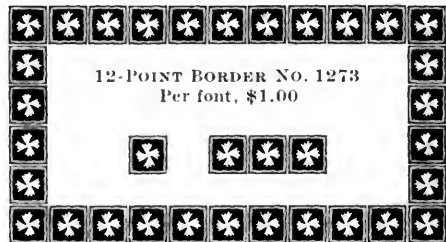
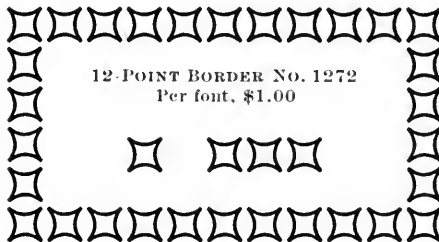
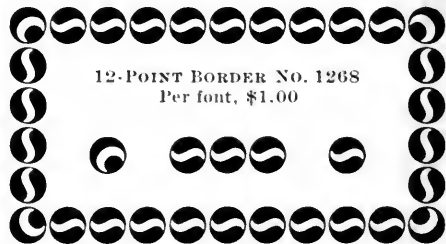
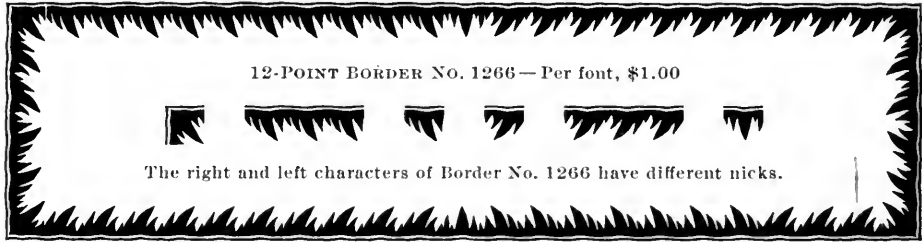


Inland Borders

Original

Fonts of 24 inches each

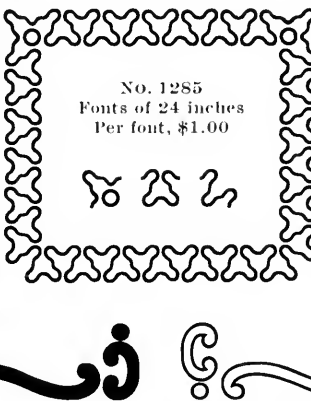
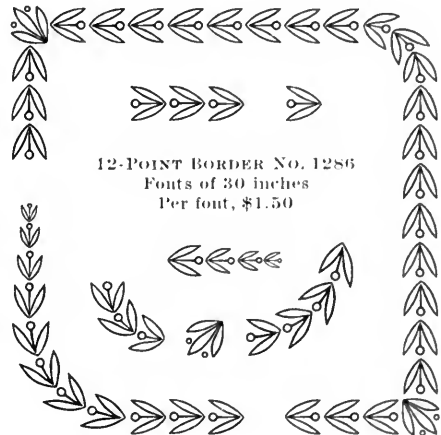
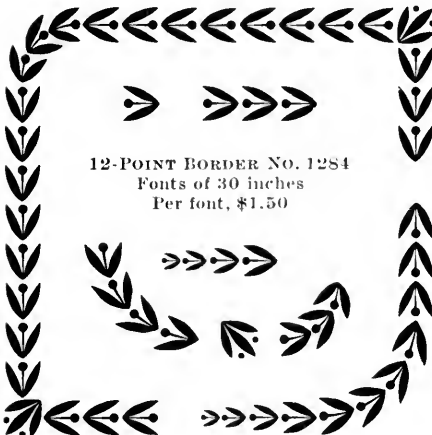
12-POINT BORDERS



Inland Borders

Original

12-POINT BORDERS



Excepting No. 1285, the above Borders fit exactly over one another for two-color work.

Inland Borders

Original

Fonts of 24 inches each

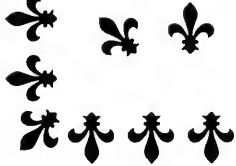
18-POINT BORDERS



18-POINT BORDER No. 1803
Per font, \$1.00



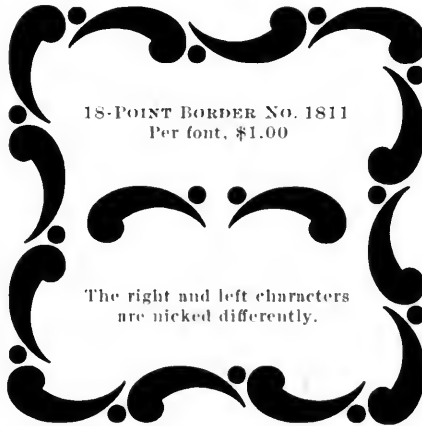
18-POINT BORDER No. 1804
Per font, \$1.00



18-POINT
BORDER
No. 1807



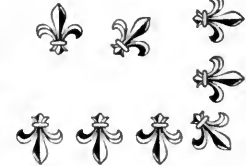
Per font, \$1.00



18-POINT BORDER No. 1811
Per font, \$1.00

The right and left characters
are nicked differently.

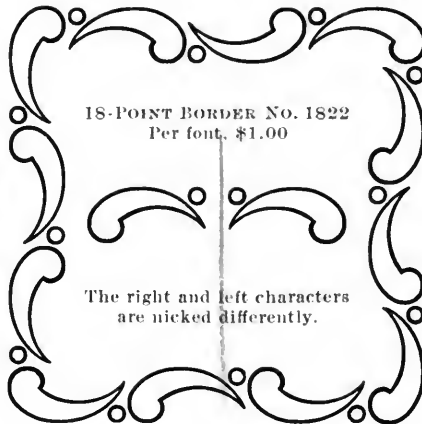
Borders Nos. 1811 and 1822 fit exactly over
one another for two-color work.



18-POINT
BORDER
No. 1819



Per font, \$1.00

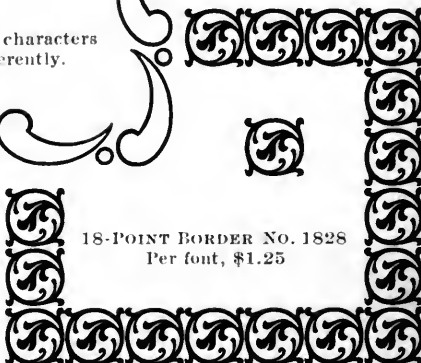


18-POINT BORDER No. 1822
Per font, \$1.00

The right and left characters
are nicked differently.



18-POINT BORDER No. 1827
Per font, \$1.25



18-POINT BORDER No. 1828
Per font, \$1.25

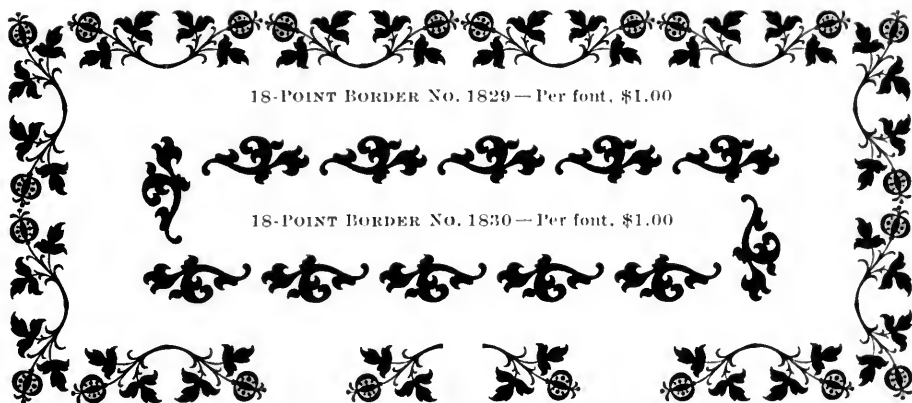
Borders Nos. 1803 and 1804, and 1827 and 1828, fit exactly over one another for two-color work.

Inland Borders

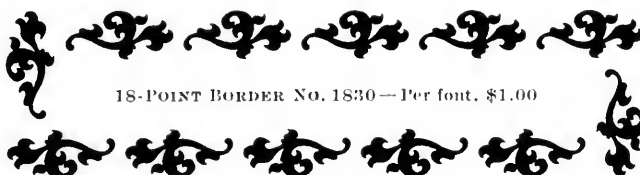
Original

Fonts of 24 inches each

18-POINT BORDERS



18-POINT BORDER No. 1829—Per font, \$1.00



18-POINT BORDER No. 1830—Per font, \$1.00



The right and left characters of Border No. 1829 are nicked differently.



18-POINT BORDER No. 1832—Per font, \$1.00

18-POINT BORDER No. 1833—Per font, \$1.00



18-POINT BORDER No. 1834—Per font, \$1.00



18-POINT BORDER No. 1835—Per font, \$1.00



18-POINT BORDER No. 1836—Per font, \$1.00



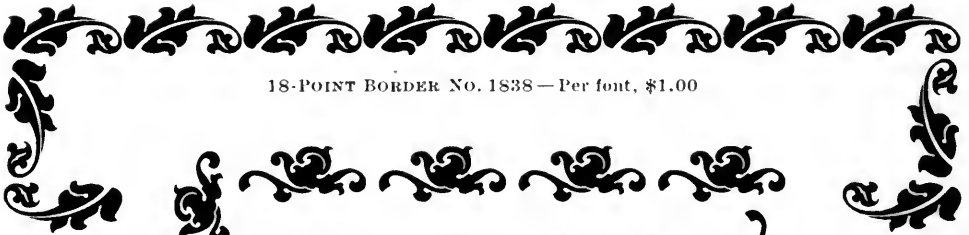
18-POINT BORDER No. 1837—Per font, \$1.00

Inland Borders

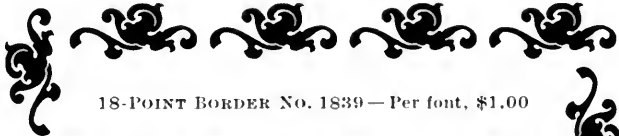
Original

Fonts of 24 inches each

18-POINT BORDERS



18-POINT BORDER NO. 1838 — Per font, \$1.00



18-POINT BORDER NO. 1839 — Per font, \$1.00



18-POINT BORDER NO. 1844 — Per font, \$1.00

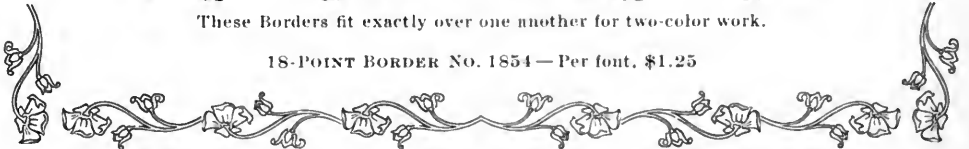


18-POINT BORDER NO. 1853 — Per font, \$1.25

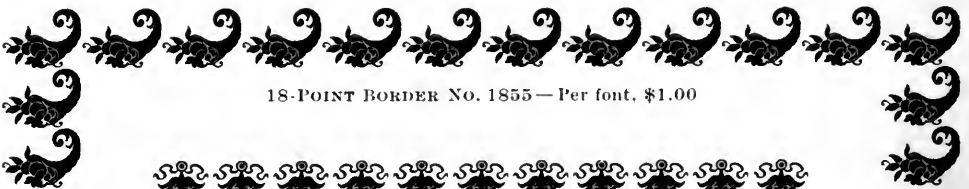
The right and left characters of Borders Nos. 1853 and 1854 are nicked differently.



These Borders fit exactly over one another for two-color work.



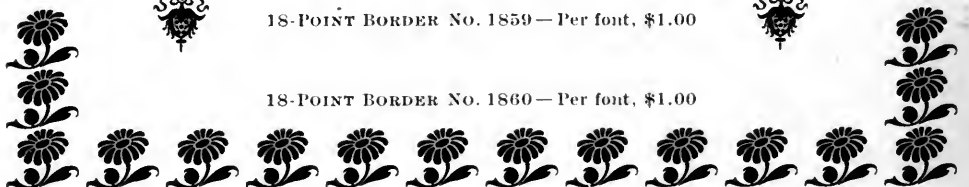
18-POINT BORDER NO. 1854 — Per font, \$1.25



18-POINT BORDER NO. 1855 — Per font, \$1.00



18-POINT BORDER NO. 1859 — Per font, \$1.00



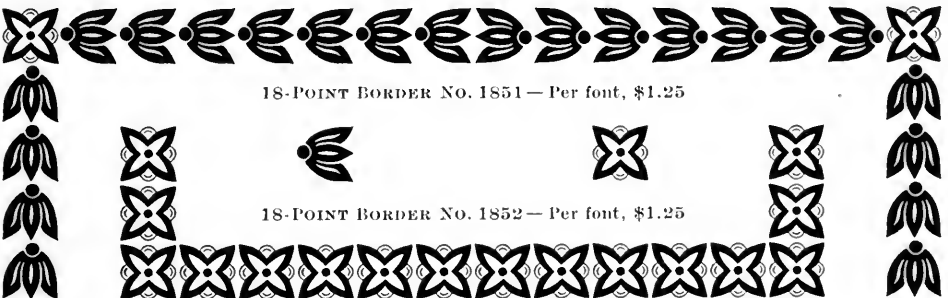
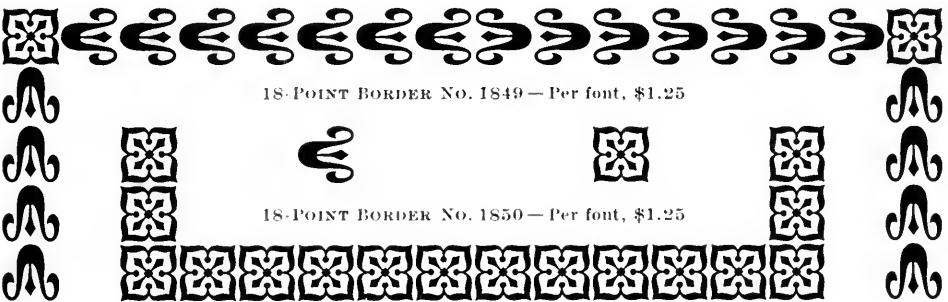
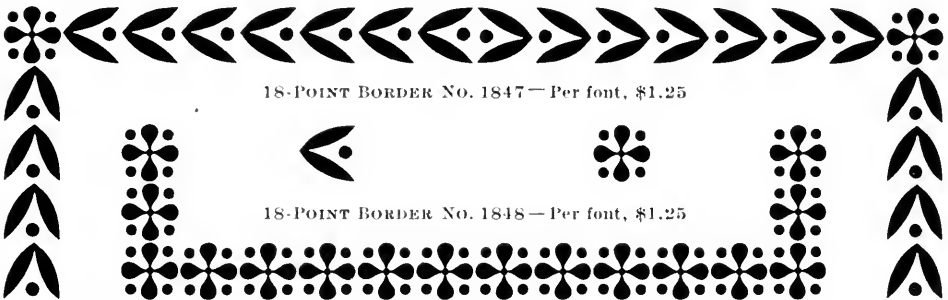
18-POINT BORDER NO. 1860 — Per font, \$1.00

Inland Borders

Original

Fonts of 24 inches each

18-POINT BORDERS

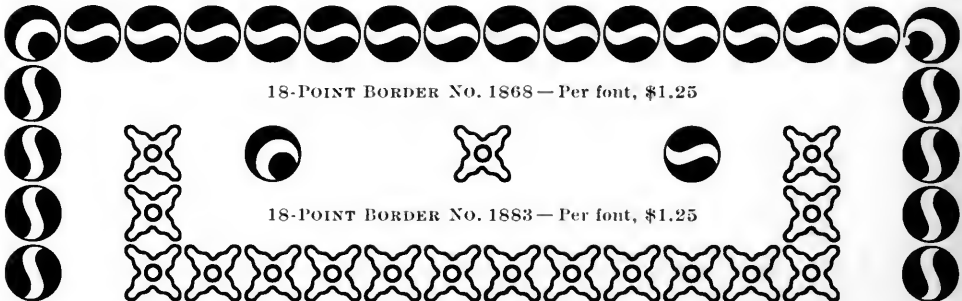
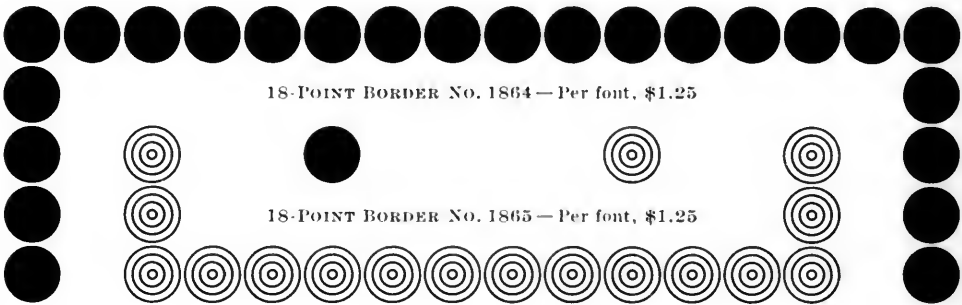
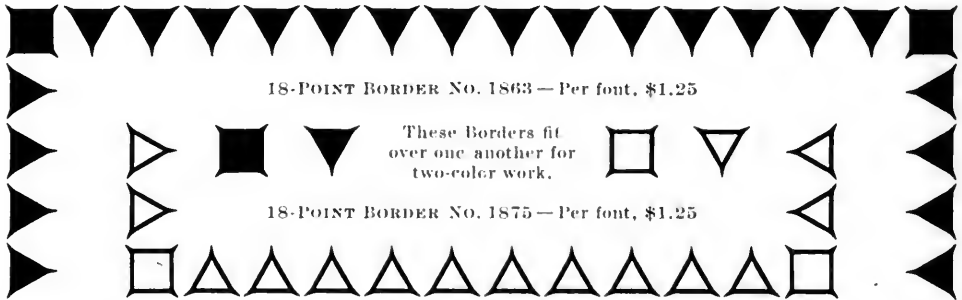
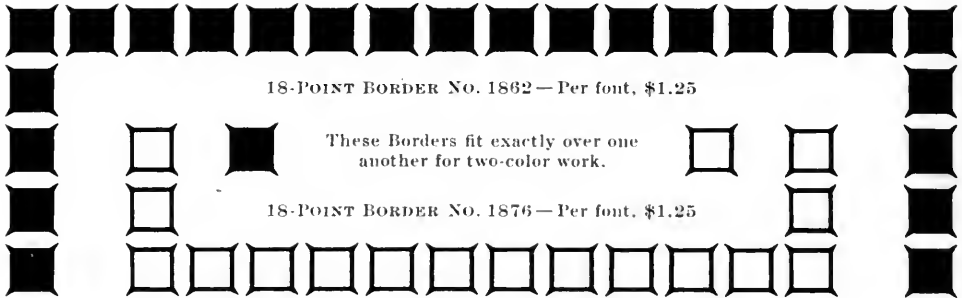


Inland Borders

Original

Fonts of 24 inches each

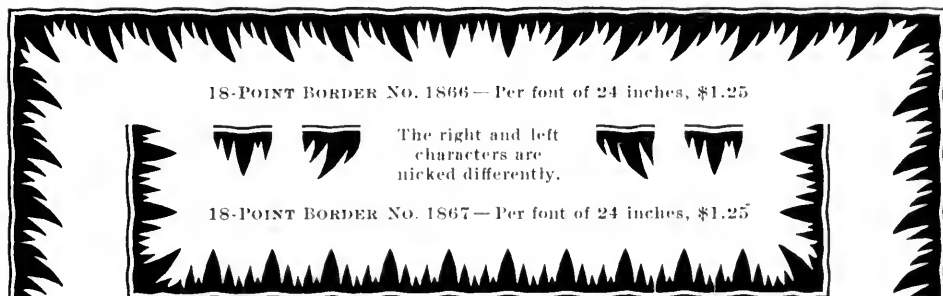
18-POINT BORDERS



Inland Borders

Original

18-POINT BORDERS

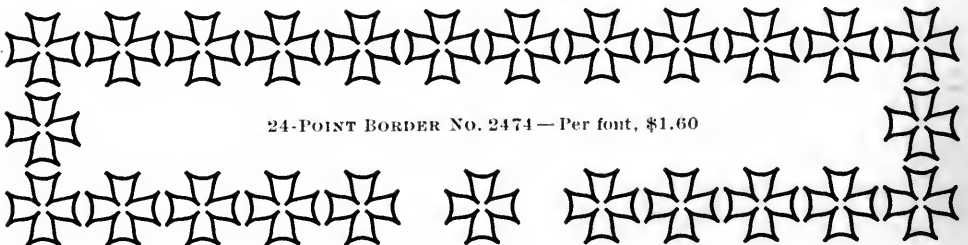
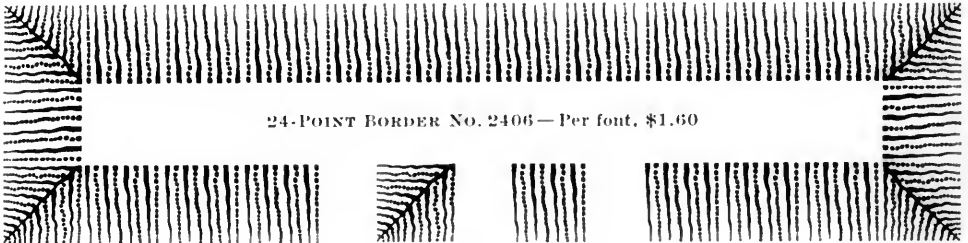
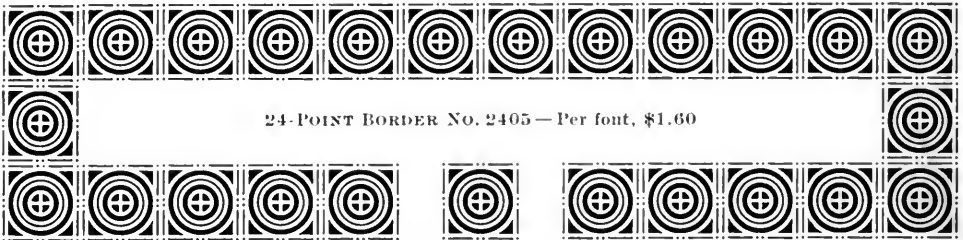
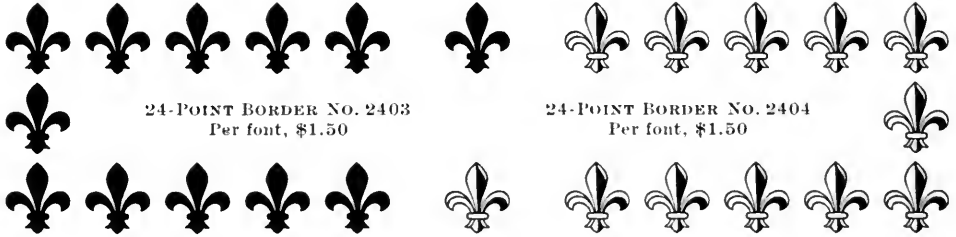


Inland Borders

Original

Fonts of 24 inches each

24-POINT BORDERS

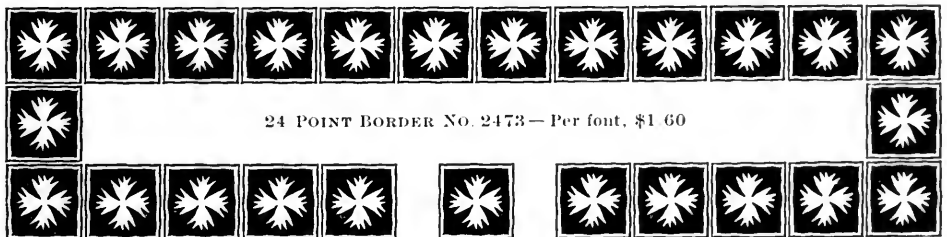
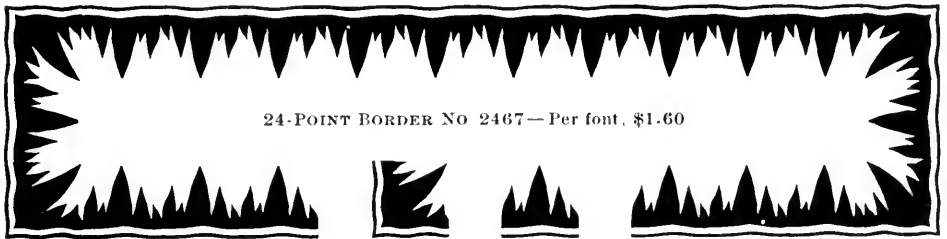
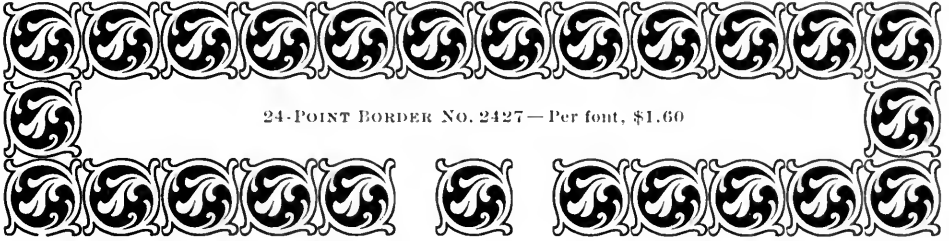


Inland Borders

Original

Fonts of 24 inches each

24-POINT BORDERS



Inland Band Borders



Fonts of 12 inches

24-POINT BAND BORDER

Per font, \$0.80



No. 2401

Fonts of 12 inches, each

30-POINT BAND BORDERS

Per font, each, \$0.95



No. 3003



No. 3015



No. 3016



No. 3017



No. 3018



No. 3019



No. 3020



No. 3021



No. 3022

Inland Band Borders



Fonts of 12 inches, each

30-POINT BAND BORDERS

Per font, each, \$0.95



No. 3023

Fonts of 12 inches, each

36-POINT BAND BORDERS

Per font, each, \$1.10



No. 3603



No. 3604



No. 3605



No. 3609



No. 3617



No. 3618

Fonts of 12 inches, each

42-POINT BAND BORDERS

Per font, each, \$1.25



No. 4205

Inland Band Borders



Fonts of 12 inches, each

42-POINT BAND BORDERS

Per font, each, \$1.25



No. 4210



No. 4211



No. 4215



No. 4216



No. 4219



No. 4220



No. 4221



No. 4222

Inland Band Borders



Fonts of 12 inches, each

42-POINT BAND BORDERS

Per font, each, \$1.25



No. 4223

Fonts of 12 inches, each

48-POINT BAND BORDERS

Per font, each, \$1.40



No. 4801



No. 4809

Fonts of 12 inches

54-POINT BAND BORDER

Per font, \$1.55

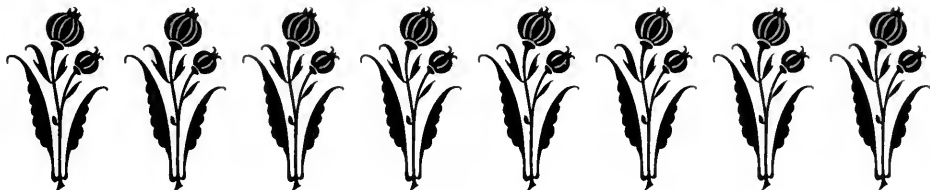


No. 5404

Fonts of 12 inches

60-POINT BAND BORDER

Per font, \$1.70



No. 6011

Fonts of 12 inches

72-POINT BAND BORDER

Per font, \$2.00



No. 7201

MAILING-LIST MATERIAL



10-POINT MAILING-LIST TYPE

48c. per pound

W H Woodward 1 ^{Jan} 99 ST LOUIS MO	Th L DeVinne 2 ^{Feb} 98 NEW YORK N Y	Inland Printer x CHICAGO ILL
JohnATHayer 23 ^{Mar} 97 PHILADELPHIA PA	KeystonePress5 ^{Apr} 96 WELLSTON OHIO	T W Thomas 31 ^{May} 98 TOLEDO OHIO
W H Wright 26 ^{Jul} 02 PITTSBURG PA	HolbrookPtgCo3 ^{Jul} 97 NEWARK N J	F J Pierson 15 ^{Aug} 04 FLINT MICH
Thad B Mead 30 ^{Aug} 98 NEW YORK N Y	Henry R Boss 8 ^{Oct} 99 CHICAGO ILL	Little&Becker7 ^{Nov} 97 ST LOUIS MO
E D Wescott 20 ^{Aug} 97 READING PA	Alb W Dennis 7 ^{Feb} 97 LYNN MASS	D B Landis 12 ^{Mar} 98 LANCASTER PA
CTHenderson 23 ^{May} 01 TOULON ILL	W H Bevis 8 ^{Jul} 02 PAWTUCKET R I	E L Wepf 21 ^{Jul} 01 DENVER COLO
Press & Printer x BOSTON MASS	W A Donnelly 7 ^{Nov} 98 ROCHESTER N Y	LGraham&Son 31 ^{Oct} 98 NEW ORLEANS LA
DorseyPtgCo 23 ^{Nov} 97 DALLAS TEX	Chas Collier 2 ^{Mar} 98 SHREVE O	Gazette x ST JOSEPH MO

Every character of this face is cast on en-set, and as the spacing is done solely with en quads, it may be readily seen that mailing-lists are set up very quickly and changes and corrections easily made with this type. It runs no wider than ordinary 10-Point Romans. Measure of composing sticks should be a multiple of 10-Point.

MAILING-LIST LOGOTYPES

Supplied in any quantity, and assorted according to purchaser's desire, at the prices given.

10-POINT EN-SET MAILING-LIST LOGOTYPES

48c. per pound

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

9-POINT EN-SET MAILING-LIST LOGOTYPES

50c. per pound

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

9-POINT EM-SET MAILING-LIST LOGOTYPES

50c. per pound

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

8-POINT EM-SET MAILING-LIST LOGOTYPES

53c. per pound

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

We also supply other fonts assorted to order for mailing-lists. Mailing galleys, slugs and reglets supplied on short notice. We are agents for all makes of mailing-machines, and will furnish them at the manufacturer's terms.



TIME-TABLE FIGURES



Being cast on Standard Line, these Figures will line with all our Roman and Job faces cast on the same bodies, consequently the printer is enabled to use any one or more faces he may select for station names or other reading matter. All our styles of Leaders also line with these figures.

Light-Face Figures are ordinarily used for A. M., and the Heavy-Face for P. M. time.

Supplied in any quantity, and assorted according to purchaser's desire, at the prices given.

8-POINT SPECIAL LIGHT-FACE TIME-TABLE FIGURES—EN SET Per pound \$1.00

1 2 3 4 5 6 7 8 9 0

8-POINT SPECIAL HEAVY-FACE TIME-TABLE FIGURES—EN SET \$1.00

1 2 3 4 5 6 7 8 9 0

6-POINT SPECIAL LIGHT-FACE TIME-TABLE FIGURES—EN SET \$1.28

1 2 3 4 5 6 7 8 9 0

6-POINT SPECIAL HEAVY-FACE TIME-TABLE FIGURES—EN SET \$1.28

1 2 3 4 5 6 7 8 9 0

5½-POINT SPECIAL LIGHT-FACE TIME-TABLE FIGURES—EN SET \$1.60

1 2 3 4 5 6 7 8 9 0

5½-POINT SPECIAL HEAVY-FACE TIME-TABLE FIGURES—EN SET \$1.60

1 2 3 4 5 6 7 8 9 0

5-POINT SPECIAL LIGHT-FACE TIME-TABLE FIGURES—EN SET \$2.00

1 2 3 4 5 6 7 8 9 0

5-POINT SPECIAL HEAVY-FACE TIME-TABLE FIGURES—EN SET \$2.00

1 2 3 4 5 6 7 8 9 0

6-POINT FRENCH CLARENDON FIGURES—EN SET \$1.28

\$ 1 2 3 4 5 6 7 8 9 0

SPECIMEN OF 6-POINT SPECIAL TIME-TABLE FIGURES IN USE.

13	19	23	31	37	STATIONS	14	48	22	34	38
Ex. Sun	Ex. Sun	Daily	Daily	Daily		Ex. Sun	Sunday	Ex. Sun	Daily	Ex. Mon
6 45	11 50	3 15	6 30	11 45	Lv. St. Louis U. D. Ar.	6 30	10 30	12 35	8 20	10 40
6 52	11 57	3 22	6 37	11 52	.....Grand Avenue.....	6 21	10 21	12 26	8 11	10 31
6 55	11 59	3 25	6 40	11 55	Vandeventer Avenue	6 18	10 18	12 23	8 08	10 28
6 58	12 03	3 28	6 43	11 58	.....Tower Grove.....	6 15	10 15	12 20	* 8 05	*10 25
7 01	12 06	3 31	6 46	12 01	.....Howard's.....	6 09	10 11	12 16	* 8 01	*10 21
7 03	12 08	3 33	6 47	12 03	.....Cheltenham.....	6 07	10 09	12 14	* 7 59	*10 19
7 05	12 10	3 35	6 48	12 05	.....Clifton Heights.....	6 05	10 07	12 12	* 7 57	*10 17
7 07	12 12	3 37	6 51	12 07	.....Benton.....	6 03	10 05	12 10	7 55	10 15
7 09	12 14	3 39	6 53	12 09	.....Ellendale.....	6 00	10 02	12 07	* 7 53	*10 13
* 7 11	*12 16	3 41	6 55	*12 11	.....Maplewood.....	* 5 58	10 00	*12 05	* 7 51	*10 12
* 7 12	*12 18	3 43	6 57	*12 12	.....Sutton.....	* 5 57	9 58	*12 03	* 7 49	*10 10
* 7 13	*12 19	3 44	6 59	*12 13	.....Edgebrook.....	5 55	9 56	*12 01	* 7 47	*10 09
* 7 14	*12 20	3 45	7 01	*12 14	.....Lake Junction.....	5 54	9 55	*11 59	* 7 45	*10 08
* 7 16	12 22	3 57	7 04	*12 16	.....Tuxedo Park.....	5 52	9 53	11 57	* 7 43	*10 06
7 20	12 25	3 50	7 08	12 20	.....Webster.....	5 50	9 50	11 55	7 40	10 04
* 7 23	12 28	3 53	7 12	*12 23	.....Glendale.....	* 5 46	9 46	*11 51	* 7 36	*10 00
* 7 25	*12 30	3 55	7 15	*12 25	.....Oakland.....	* 5 44	9 44	*11 49	* 7 34	* 9 58
7 27	12 32	3 57	7 17	*12 27	.....Woodlawn.....	* 5 42	9 42	11 47	* 7 32	* 9 57
7 30	12 35	4 00	7 20	12 30	Ar. Kirkwood.....Lv.	5 40	9 40	11 45	7 30	9 55

Being cast on Point-sets and to multiples of spaces, the figures of every one of our Roman and Job faces are available with easy justification for all classes of tabular matter.

POINT-SET FIGURES

For Time-Tables, Tariffs, Etc.



The following specimens of tabular matter show the superiority of our system of casting Figures and Punctuation Marks on Point Sets, or widths, and also give the printer a large variety from which to select.

6-POINT FIGURES, VARIOUS SETS

1	2	3	4		5	6	7	8
7.50AM	8.15PM	8.40AM	8.30PM	Lv. St. Louis Ar.	11.08	2.10	10.40	11.30
8.27	9.00	9.17	9.05	Barracks	10.30	1.32	10.00	10.55
8.51	9.15	9.41	9.27	Kimswick	10.04	1.06	9.35	10.36
* 8.57		* 9.46		Sulphur Springs	9.58	12.58	* 9.38	
9.13	9.38	9.56	9.39	Pevely	9.43	12.42	9.25	10.15
9.51	9.49	10.28	10.05	Ar. De Soto Lv.	9.05	12.04PM	8.36	10.00
9.56	8.54	10.32	10.10	Lv. De Soto Ar.	9.00	11.58	8.28	9.56
* 10.08	10.23	10.44	* 10.22	Vineland	8.48	11.45	8.16	* 9.44
10.17	10.32	10.52	10.29	Blackwell	8.39	11.36	8.10	9.35
10.41	11.00	11.13	10.53	Mineral Point	8.18	11.15	7.48	9.12
11.15	11.35	11.45	11.20	Ar. Bismarck Lv.	7.45PM	10.40AM	7.25PM	8.50AM

- | | | |
|---------------------------|---|--|
| 1. ROMAN No. 23 | } Figures
3-Point set,
Period
2-Point set. | 6. CONDENSED WOODWARD, |
| 2. ITALIC No. 23 | | Figures 2½-Point set, Period 2-Point set. |
| 3. OLD STYLE No. 9 | | 7. LATIN, Figures 4-Point, Period 3-Point set. |
| 4. OLD STYLE ITALIC No. 9 | | 8. BRUCE TITLE No. 2, |
| 5. CONDENSED GOTHIC No. 1 | | Figures 4½-Point set, Period 2-Point set. |

6-POINT FIGURES, 4-POINT SET

	9	10	11	12	13	14	15	16
St. Louis Le.	1.40AM	2.10AM	1.05AM	1.55AM	12.55PM	1.45PM	12.25PM	12.40PM
Benton	1.53	2.23	1.18	2.04	1.00	2.00	12.38	1.02
Kirkwood	2.14	2.44	2.35	2.26	1.28	2.18	1.20	1.30
Eureka	* 3.06	* 3.32	2.56	3.40	* 2.18	*	1.56	2.22
Pacific	4.17	4.42	3.54	4.35	3.33	4.22	2.40	3.35
Washington	4.38	5.00	4.00	4.48	3.40	4.43	3.58	3.46
Chamois	6.25	6.48	5.50	6.36	5.36	6.28	4.05	5.40
Jefferson City	8.20	8.35	7.42	8.09	7.25	8.24	5.21	7.32
Tipton	* 9.36	*	9.16	9.42	8.57	9.40	7.00	
Sedalia	10.52	10.44	10.09	10.58	10.00	10.58	8.32	10.05
Holden Ar.	12.00	11.56	11.35	12.00	11.26	11.55	10.50	11.30

- | | |
|---|--|
| 9. ROMAN No. 20, Period 2-Point set. | 12. GOTHIC No. 6, Period 3-Point set. |
| 3-Point set Period cast to order if wanted. | 13. FULL-FACE No. 1, Period 3-Point set. |
| 10. FRENCH OLD STYLE, Period 2-Point set. | 14. CONDENSED No. 1, Period 3-Point set. |
| 3-Point set Period cast to order if wanted. | 15. GOTHIC ITALIC No. 1, Period 3-Point set. |
| 11. CONDENSED No. 2, Period 3-Point set. | 16. TUDOR BLACK, Period 3-Point set. |

6-POINT FIGURES, 5-POINT SET

	17	18	19	20	21	22	23
Chicago	\$ 4.35	\$ 8.75	\$ 10.25	\$ 8.50	\$ 6.00	\$ 9.75	\$ 12.60
Peoria	5.60	9.05	10.95	10.25	6.50	10.50	13.80
Springfield	6.10	9.60	13.60	13.75	7.25	12.50	15.00
Alton	8.15	10.25	15.75	14.30	9.30	15.60	18.35
Saint Louis	9.20	10.90		15.95	10.75	18.25	20.75
Pacific		22.00	20.35	18.50	12.00	20.45	25.40
Sedalia	14.75	26.35	31.40	29.95	15.00	28.80	31.30
Kansas City	16.00	30.45	35.30	32.25	20.65	32.75	
Topeka	28.70	42.30	46.80	44.10	33.40	48.15	53.65
Salina	36.25	56.10	60.25	53.00	41.35	50.00	68.45
Denver	48.10	62.40	75.00	60.80	54.50	68.40	79.00

- | | |
|--|--|
| 17. HALF-TITLE, Period 3-Point set. | 21. WOODWARD, Figure 1 cast either 3-Point or 5-Point set, Period 3-Point set. |
| 18. GOTHIC No. 1, Figure 1 cast either 3-Point or 5-Point set, Period 3-Point set. | 22. EDWARDS, Period 2½-Point set. |
| 19. SKINNER, Period 2-Point set. | 3-Point set Period cast to order if wanted |
| 3-Point set Period cast to order if wanted. | 23. IONIC, Period 3-Point set. |
| 20. ANTIQUE No. 1, Period 3-Point set. | DO NOT ORDER BY THESE INDEX NUMBERS. |



POINT-SET FIGURES

For Time-Tables, Tariffs, Etc.

6-POINT FIGURES, 6-POINT SET, AND MIXED DISPLAY

	24	25	26	27	28	29
Chicago	\$ 5.75	\$10.50	\$ 8.80	\$12.30	\$14.50	\$12.60
Peoria	8.00	15.75	12.75	16.60	18.90	20.35
Springfield	10.50	20.35	18.20	20.75	23.50	25.75
Alton	16.95	24.60	20.50	25.50	28.75	30.45
Saint Louis	22.35	32.70	29.95	30.20	32.10	36.20
Pacific	31.60	38.80	37.40	36.80	40.25	42.25
Sedalia	35.30	41.45	40.60	42.35	48.40	52.80
Kansas City	40.25	44.65	42.25	46.95	50.35	54.65
Topeka	52.75	53.00	50.00	52.60	56.75	58.85
Salina	58.20	66.05	62.80	58.20	61.80	66.30
Denver	65.00	72.50	68.20	62.25	65.50	74.25

24. EXTENDED OLD STYLE. Period 3-Point set.
Figure 1 cast 3½-Point or 6-Point set.

25. EXTENDED WOODWARD. Period 3-Point set.
Figure 1 cast 4-Point or 6-Point set.

26. LATIN ANTIQUE. Period 3-Point set.
Figure 1 cast 4-Point or 6-Point set.

27. Mixed Column, showing a variety of 4-Point set Figures, illustrating how they agree in justification. Special lines in tables may thus be easily emphasized or differentiated by the use of heavy-face Figures.

28. Mixed 5-Point sets. 29. Mixed 6-Point sets.

See also SPECIAL LIGHT-FACE and HEAVY-FACE TIME-TABLE FIGURES, on page 307.

8-POINT FIGURES, 4-POINT OR EN SET

30	31	32		33	34	35
12.00 am	7.05 pm	6.20 am	Le. Atchison Ar.	5.05	11.25	5.20
12.23	7.25	6.40	Shannon	4.46	11.04	5.02
12.52	7.58	7.15	Everest	4.15	10.35	4.30
1.32	8.36	7.56	Hiawatha	3.38	9.55	3.53
2.16	9.22	8.48	Falls City	3.06	9.13	3.21
2.55	9.50	9.26	Stella	2.26	8.35	2.40
3.30	10.25	10.00	Auburn	1.40	8.00	1.55
4.50	11.22	10.54	Wyoming	12.36	6.32	12.50
5.05	11.33	11.02	Ar. Union Le.	12.23 am	6.20 pm	12.38 pm

30. ROMAN No. 20, Period 3-Point set.

31. ITALIC No. 20, Period 3-Point set.

32. OLD STYLE No. 9, Period 3-Point set.

33. OLD STYLE ITALIC No. 9, Period 3-Point.

34. KELMSCOTT, Period 2-Point set.

3-Point set Period cast to order if wanted.

35. SAINT JOHN, Period 2-Point set.

3-Point set Period cast to order if wanted.

8-POINT FIGURES, 5-POINT SET

	36	37	38	39	40	41	42
Pittsburg	\$ 9.35	\$ 8.25	\$ 9.45	\$10.75	\$12.20	\$13.35	\$14.00
Cincinnati	10.25	9.60	10.10	14.60	16.45	17.50	18.80
Indianapolis	13.60	12.40	13.25	18.20	20.00	22.45	24.75
Saint Louis	21.45	18.75	19.95	24.25	26.80	28.00	30.10
Sedalia	28.75	25.80	27.50	30.95	32.25	35.20	36.80
Kansas City	36.20	30.20	33.20	39.15	41.25	44.75	45.20
Atchison	40.15	38.45	39.30	42.70	46.50	48.25	50.35
Lincoln	47.90	42.90	45.35	48.85	50.85	52.80	53.60
Omaha	52.00	50.10	51.75	54.40	55.75	56.60	57.25

36. ROMAN No. 20, Wide Fig.

37. CONDENSED No. 1.

38. CONDENSED No. 2.

39. LATIN.

40. GOTHIC No. 6.

41. GOTHIC ITALIC No. 1.

42. Mixed Column, displaying these Figures in combination under one another.

Periods of all these fonts are 3-Point set.

See note for column 27 above.

Do Not Order by these Index Numbers.

POINT-SET FIGURES

For Time-Tables, Tariffs, Etc.



8-POINT FIGURES, 6-POINT OR 3-4 EM SET

43	44	45	46	47	48	49	50
10.25	25.30	9.75	24.65	15.20	8.40	12.45	23.50
32.40	15.65	23.60	9.45	23.50	27.85	24.65	6.30
4.75	39.00	18.40	16.80	6.25	38.35	9.00	35.00
62.15	8.25	30.25	38.40	32.90	16.20	40.65	21.35
33.80	41.85	62.15	41.30	16.40	48.50	17.75	46.50
16.35	26.10	5.35	63.66	57.95	21.75	38.40	8.95
7.50	52.75	34.20	7.35	72.15	9.39	63.50	36.75
24.60	20.60	17.55	36.10	8.00	30.00	29.85	15.25
48.30	5.50	82.00	64.50	26.75	62.45	8.60	52.10

43. LIGHT-FACE NO. 1, Period 3-Point set.

44. FULL-FACE NO. 1, Period 3-Point set.

45. SKINNER, Period 2-Point set.

3-Point set Period cast to order if wanted.

46. WOODWARD, Period 3-Point set.

Figure 1 cast 3-Point or 6-Point set.

See column 58 for mixed display of 6-Point sets.

47. HALF-TITLE, Period 4-Point set.

3-Point set Period cast to order if wanted.

48. GOTHIC NO. 1, Period 3-Point set.

Figure 1 cast 4-Point or 6-Point set.

49. ANTIQUE NO. 1, Period 3-Point set.

50. EDWARDS, Period 3-Point set.

Figure 1 cast 3½-Point or 6-Point set.

8-POINT FIGURES, VARIOUS POINT SETS

51	52	53	54	55	56	57	58
20.35	9.80	14.55	6.75	8.50	23.60	26.30	364.75
15.25	24.50	28.75	24.60	24.95	10.40	34.95	96.45
36.40	15.00	9.30	38.40	32.75	45.25	25.45	240.30
8.75	32.65	31.40	16.95	13.80	6.35	48.69	798.50
48.45	6.25	62.25	44.70	7.20	20.15	32.50	539.65
10.60	27.75	6.10	9.30	46.35	57.20	57.95	928.35
6.30	10.60	22.70	32.45	21.45	5.80	72.60	49.84
21.85	52.90	43.65	26.35	52.00	31.45	64.25	326.70
34.00	48.35	13.00	76.00	37.60	62.00	9.30	84.20

51. CONDENSED WOODWARD,

Figures 3-Point set, Period 2-Point set.

52. CONDENSED GOTHIC NO. 1,

Figures 3½-Point set, Period 2-Point set.

53. TUDOR BLACK,

Figures 5½-Point set, Period 3-Point set.

54. LATIN ANTIQUE,

Figures 7-Point set, Period 3-Point set.

Figure 1 cast 4-Point or 7-Point set.

55. EXTENDED OLD STYLE,

Figures 8-Point set, Period 3-Point set.

Figure 1 cast 5-Point or 8-Point set.

56. EXTENDED WOODWARD,

Figures 8-Point set, Period 3-Point set.

Figure 1 cast 4-Point or 8-Point set.

57. Mixed Column, displaying lines of Figures on 8-Point set under one another.

58. Mixed Column of Figures on 6-Point set.

Do Not Order by these Index Numbers.

5-POINT FIGURES

ROMAN NO. 20	Figures 2½, Period 2
ITALIC NO. 23	Figures 3, Period 2
ROMAN NO. 20, Wide	Figures 3½, Period 2
GOTHIC NO. 6	Figures 3½, Period 2½
TITLE GOTHIC NO. 72	Figures 4, Period 3
TITLE GOTHIC NO. 52	Figures 5, Period 3

5½-POINT FIGURES

ITALIC NO. 23	Figures 3, Period 2
ROMAN NO. 23, Wide	Figures 3½, Period 2
CONDENSED NO. 1	Figures 4, Period 3
FULL-FACE NO. 1	Figures 4, Period 3
HALF-TITLE	Figures 5, Period 3

7-POINT FIGURES

ROMAN NO. 20	Figures 3½, Period 2½
ROMAN NO. 20, Wide	Figures 4½, Period 2½
ITALIC NO. 20	Figures 3½, Period 2½
OLD STYLE NO. 9	Figures 3½, Period 2½
OLD STYLE ITALIC NO. 9	Figures 3½, Period 2½
CONDENSED NO. 1	Figures 4, Period 3
CONDENSED NO. 2	Figures 4, Period 3
LATIN	Figures 4, Period 3
CLARENDON	Figures 4½, Period 2½
ANTIQUÉ NO. 1	Figures 5, Period 3
GOTHIC NO. 1	Figures 5, Period 3
IONIC	Figures 5, Period 3
WOODWARD	Figures 5, Period 3
LATIN ANTIQUE	Figures 6, Period 3



POINT-SET FIGURES

For Time-Tables, Tariffs, Etc.

JUSTIFIERS AND LOGOTYPES ON POINT SETS

Special Justifiers, or Spaces cast the same set as Figures or Periods, will be cast to order on any body and width desired, at same prices as ordinary spaces. But all our regular spaces, being cast on point sets, can be combined and used for the same purpose. Special-width Quads also furnished.

Logotypes for Time-Tables and other special work made to order. Prices on application. See page 321 for Logotypes for which we have matrices on hand.

9-POINT FIGURES, VARIOUS POINT SETS

ROMAN No. 20	Figures 4½, Period 3	LATIN	Figures 5, Period 3
ITALIC No. 20	Figures 4½, Period 3	FULL-FACE No. 1	Figures 6, Period 3
OLD STYLE No. 9	Figures 4½, Period 3	FULL-FACE No. 2	Figures 7, Period 3½
OLD STYLE ITALIC No. 9	Figures 4½, Period 3	3-Point set Period cast to order if wanted.	
CONDENSED No. 1	Figures 5, Period 3	LATIN ANTIQUE	Figures 7, Period 3
CONDENSED No. 2	Figures 5, Period 3	GOTHIC No. 1	Figures 8, Period 3

10-POINT FIGURES, 4-POINT AND 5-POINT SETS

59	60	61	62	63	64	65	66	67	68
20.35	15.00	9.45	31.75	2.60	48.30	12.45	23.65	24.25	15.75
15.75	4.85	26.25	9.25	12.85	13.90	26.50	8.85	26.00	21.50
8.00	21.65	13.30	18.60	30.00	32.65	7.75	36.20	15.95	6.80
47.05	30.80	8.60	41.10	26.30	6.50	32.00	4.90	8.85	42.25
39.45	52.50	36.80	6.35	52.25	28.35	9.30	13.35	32.40	17.40
62.70	3.25	51.75	22.90	7.50	54.25	25.65	47.25	7.10	38.35
5.30	18.70	23.00	14.50	15.80	7.00	43.60	21.00	49.65	4.10

10-POINT FIGURES, 6-POINT AND 6½-POINT SETS

69	70	71	72	73	74	75	76
10.65	8.75	23.50	13.85	6.40	10.25	20.15	4.35
32.75	29.30	7.80	30.00	33.90	38.00	8.75	28.60
8.40	14.40	16.25	26.50	14.65	6.90	35.00	15.20
21.25	6.25	39.75	8.75	27.30	21.75	16.25	37.75
53.30	42.80	9.40	41.15	9.25	46.35	42.80	8.90
16.00	12.00	42.85	24.40	41.00	62.20	7.35	92.15
48.15	57.35	53.00	62.65	76.20	15.85	59.45	21.25

4-Point Set

59. COND. WOODWARD, Period 2-Point set.
60. COND. GOTHIC No. 1, Period 2½-Point set.
61. COND. LATIN, Period 2½-Point set.

For above three faces Periods will be cast either 2-Point or 2½-Point set to order.

5-Point Set

62. ROMAN No. 20, }
63. ITALIC No. 20, } Period
64. ROMAN No. 23, } 3½-Point set;
65. OLD STYLE No. 9, } will be cast on
66. OLD STYLE ITALIC No. 9, } 3-Point set
67. FRENCH OLD STYLE, } to order.
68. KELMSCOTT, Period 2½-Point set.

3-Point set Period cast to order if wanted.

6-Point Set

69. CONDENSED No. 1, }
70. CONDENSED No. 2, } Period 3½-Point set;
71. LATIN, } will be cast to order
72. GOTHIC No. 6, } on 3-Point set.
73. GOTHIC ITALIC No. 1, Period 3½-Point set.
Figure 1 cast 4-Point or 6-Point set.
3-Point set Period cast to order if wanted.
74. COSMOPOLITAN, Period 2½-Point set.
3-Point set Period cast to order if wanted.

6½-Point Set

75. CALEDONIAN ITALIC, Period 3½-Point set.
3-Point set Period cast to order if wanted.
76. ANTIQUE No. 1, Period 3½-Point set.
3-Point set Period cast to order if wanted.

Do Not Order by these Index Numbers.



POINT-SET FIGURES

For Tables, Rate Sheets, Calendars, Etc.

10-POINT FIGURES, 7-POINT, 8-POINT AND 9-POINT SETS

77	78	79	80	81	82	83
10.60	2.75	34.90	25.35	32.00	9.40	24.30
9.40	31.55	21.75	8.75	21.60	36.25	7.45
24.75	18.20	8.65	32.50	6.25	25.80	46.05
49.50	46.35	40.00	46.30	53.75	7.80	31.20
16.65	6.90	62.15	15.45	4.10	41.65	58.00
8.35	22.00	7.25	68.00	18.45	53.00	9.15
53.00	63.25	51.60	9.15	49.95	34.15	24.40

10-POINT FIGURES, 10-POINT SET, AND MIXED DISPLAY

84	85	86	87	88	89
27.50	24.00	62.70	25.80	46.30	35.95
52.85	6.25	19.45	62.25	34.85	26.90
9.65	52.70	23.75	91.30	53.75	28.60
10.00	31.80	48.90	83.90	82.60	6.70
38.15	49.65	37.60	27.85	26.50	44.35
5.25	12.85	53.55	54.65	45.80	8.24
46.80	68.50	10.30	37.45	27.25	45.50

7-Point Set

77. FULL-FACE NO. 1, } Period 3½-Point set;
78. TUDOR BLACK, } will be cast to order
79. WOODWARD,* } on 3-Point set.
*Figure 1 cast 4-Point or 7-Point set.

8-Point Set

80. SKINNER, Period 2½-Point set.
4-Point set Period cast to order if wanted.
81. LATIN ANTIQUE, Period 4½-Point set.
4-Point set Period cast to order if wanted.
82. EDWARDS, Period 4-Point set.
For above three faces the Figure 1 is cast
either 5-Point or 8-Point set.

9-Point Set

83. GOTHIC NO. 1, Period 3½-Point set.
4-Point set Period cast to order if wanted.
Figure 1 cast 6-Point or 9-Point set.

10-Point Set

84. EXTENDED OLD STYLE, Period 3½-Point.
Figure 1 cast 6-Point or 10-Point set.
4-Point set Period cast to order if wanted.
85. EXTENDED WOODWARD, Period 3½-Point.
4-Point set Period cast to order if wanted.
Figure 1 cast 5-Point or 10-Point set.

Mixed Display

86. Display of various 6-Point set Figures used
in combination in the same column, illus-
trating the agreement in justification of
the different styles. Special lines in tab-
ular matter may therefore be emphasized
by use of different Figures, without any
trouble whatsoever.
87. Mixed display of 7-Point set Figures.
88. Mixed display of 8-Point set Figures.
89. Mixed display of 10-Point set Figures.

Do Not Order by these Index Numbers.

FIGURE 1—COMMA AND PERIOD—LEADERS

In a number of fonts the Figure 1 is ordinarily cast thinner than the other Figures, being easily justified by means of our spaces to occupy the same space as the other figures, if necessary. When a large quantity of Figures is ordered the 1, IF REQUESTED, will be cast the same width as the others. The Comma in all fonts is cast the same set or thickness as the Period.

Being cast on Standard Line, our Leaders can be used on tabular work in connection with every style of face and figure shown in these specimens. We make Standard Line Leaders in four styles:

- No. 1, Round, 2 dots to em, from 5-Point to 18-Point, in en, em, 1½-em, 2-em and 3-em widths.
No. 2, Fine-dot, from 6-Point to 14-Point, in en, em, 1½-em, 2-em and 3-em widths.
No. 3, Round, 1 dot to em, from 6-Point to 12-Point, in em, 2-em and 3-em widths.
No. 4, Hyphen, from 5-Point to 12-Point, in en, em, 1½-em, 2-em and 3-em widths.
Leaders of special styles and widths made to order.



POINT-SET FIGURES

For Tables, Rate Sheets, Calendars, Etc.

12-POINT

CONDENSED WOODWARD, Figures 4½, Period 3

\$12,345,678.90

CONDENSED GOTHIC NO. 1, Figures 5, Period 3

\$12,345,678.90

CONDENSED LATIN Figures 5, Period 3

\$12,345,678.90

ROMAN NO. 20 Figures 6, Period 4

12,345,678.90

ITALIC NO. 20 Figures 6, Period 4

\$12,345,678.90

OLD STYLE NO. 9 Figures 6, Period 4

\$12,345,678.90

OLD STYLE ITALIC NO. 9 Figures 6, Period 4

\$12,345,678.90

FRENCH OLD STYLE Figures 6, Period 4

\$12,345,678.90

FRENCH OLD STYLE ITAL., Figures 6, Period 4

\$12,345,678.90

CONDENSED NO. 2 Figures 6, Period 4

\$12,345,678.90

SCHWABACHER Figures 6, Period 4

\$12,345,678.90

KELMSCOTT Figures 6, Period 3
Period cast 4-Point set to order.

\$12,345,678.90

SAINT JOHN Figures 6, Period 3
Period cast 4-Point set to order.
Figure 1 cast 4-Point or 6-Point set.

\$12,345,678.90

CONDENSED NO. 1 Figures 7, Period 4

\$12,345,678.90

LATIN Figures 7, Period 4

\$12,345,678.90

12-POINT

GOthic NO. 6 Figures 7, Period 3

\$12,345,678.90

CALEDONIAN ITALIC Figures 7, Period 3
Period cast 4-Point set to order.

\$12,345,678.90

GOthic ITALIC NO. 1 Figures 7, Period 4
Figure 1 cast 4-Point or 6-Point set.

\$12,345,678.90

COSMOPOLITAN Figures 7, Period 3
Period cast 4-Point set to order.

\$12,345,678.90

FULL-FACE NO. 1 Figures 8, Period 4

\$12,345,678.90

IONIC Figures 8, Period 4

\$12,345,678.90

TUDOR BLACK Figures 8, Period 4

\$12,345,678.90

WOODWARD Figures 8, Period 4
Figure 1 cast 5-Point or 8-Point set.

\$12,345,678.90

ANTIQUÉ NO. 1 Figures 9, Period 4
Figure 1 cast 6-Point or 9-Point set.

\$12,345,678.90

EDWARDS Figures 9, Period 4
Figure 1 cast 5-Point or 9-Point set.

\$12,345,678.90

SKINNER Figures 9, Period 3
Period cast 4-Point set to order.
Figure 1 cast 5-Point or 9-Point set.

\$12,345,678.90

GOthic NO. 1 Figures 10, Period 4
Figure 1 cast 6-Point or 10-Point set.

\$12,345,678.90

EXTENDED OLD STYLE Figures 11, Period 4
Figure 1 cast 7-Point or 11-Point set.

\$12,345,678.90

EXTENDED WOODWARD Figures 12, Period 4
Figure 1 cast 6-Point or 12-Point set.

\$1,234,567.89

POINT-SET FIGURES

For Tables, Rate Sheets, Calendars, Etc.



14-POINT

CONDENSED WOODWARD, Figures 6, Period 3
Period cast 4-Point set to order.

\$12,345,678.90

CONDENSED GOTHIC No. 1, Figures 6, Period 4

\$12,345,678.90

KELMSCOTT Figures 7, Period 3
Period cast 4-Point set to order.

\$12,345,678.90

SAINT JOHN Figures 7, Period 4
Figure 1 cast 5-Point or 7-Point set.

\$12,345,678.90

CONDENSED GOTHIC No. 4, Figures 7, Period 4

\$12,345,678.90

COSMOPOLITAN Figures 8, Period 3
Period cast 4-Point set to order.

\$12,345,678.90

CONDENSED No. 2 Figures 8, Period 4

\$12,345,678.90

GOthic ITALIC No. 1 Figures 8, Period 5
Period cast 4-Point set to order.
Figure 1 cast 6-Point or 8-Point set.

\$12,345,678.90

GOthic No. 6 Figures 9, Period 4
Period cast 5-Point set to order.

\$12,345,678.90

WOODWARD Figures 9, Period 5
Figure 1 cast 5-Point or 9-Point set.

\$12,345,678.90

SKINNER Figures 11, Period 3
Period cast 5-Point set to order.
Figure 1 cast 7-Point or 11-Point set.

\$12,345,678.90

EDWARDS Figures 11, Period 5
Figure 1 cast 7-Point or 11-Point set.

\$12,345,678.90

GOthic No. 1 Figures 12, Period 5
Figure 1 cast 9-Point or 12-Point set.

\$1,234,567.89

14-POINT

EXTENDED WOODWARD Figures 14, Period 5
Figure 1 cast 8-Point or 14-Point set.

\$123,456.78

18-POINT

CONDENSED LATIN Figures 6, Period 4

12,345,678.90

CONDENSED GOTHIC No. 1, Figures 7, Period 4

12,345,678.90

CONDENSED WOODWARD Figures 7, Period 4

12,345,678.90

CONDENSED No. 2 Figures 8, Period 4

12,345,678.90

KELMSCOTT Figures 9, Period 4
Period cast 5-Point set to order.

12,345,678.90

SAINT JOHN Figures 9, Period 5
Figure 1 cast 6-Point or 9-Point set.

12,345,678.90

LATIN Figures 10, Period 6

12,345,678.90

GOthic ITALIC No. 1 Figures 11, Period 6
Figure 1 cast 7-Point or 11-Point set.

12,345,678.90

IONIC Figures 12, Period 6

12345,678.90

DORIC Figures 12, Period 6

1234567890

WOODWARD Figures 12, Period 7
Period cast 6-Point set to order.
Figure 1 cast 8-Point or 12-Point set.

12345,678.90



POINT-SET FIGURES

For Tables, Rate Sheets, Calendars, Etc.

18-POINT

TUDOR BLACK Figures 12, Period 4
Period cast 6-Point set to order.
Figure 1 cast 8-Point or 12-Point set.

12,345,678.90

COSMOPOLITAN Figures 12, Period 4
Period cast 6-Point set to order.
Figure 1 cast 8-Point or 12-Point set.

12,345,678.90

LATIN ANTIQUE Figures 13, Period 6
Figure 1 cast 7-Point or 13-Point set.

1,234,567.89

ANTIQUE NO. 1 Figures 13, Period 5
Period cast 6-Point set to order.
Figure 1 cast 9-Point or 13-Point set.

1,234,567.89

SKINNER Figures 14, Period 4
Period cast 6-Point set to order.
Figure 1 cast 8-Point or 14-Point set.

1,234,567.89

EDWARDS Figures 14, Period 6
Figure 1 cast 8-Point or 12-Point set.

1234,567.89

GOthic NO. 1 Figures 14, Period 6
Figure 1 cast 9-Point or 14-Point set.

123,456.78

EXTENDED OLD STYLE Figures 15, Period 6
Figure 1 cast 9-Point or 15-Point set.

123,456.78

EXTENDED WOODWARD Figures 18, Period 6
Figure 1 cast 10-Point or 18-Point set.

12,345.67

24-POINT

CONDENSED GOTHIC NO. 1, Figures 8, Period 4

12,345,678.90

24-POINT

CONDENSED LATIN Figures 9, Period 5
Figure 1 cast 8-Point or 9-Point set.

12,345,678.90

CONDENSED WOODWARD Figures 9, Period 4
Period cast 5-Point set to order.

12,345,678.90

LATIN Figures 12, Period 6

12345,678.90

SAINT JOHN Figures 12, Period 6
Figure 1 cast 8-Point or 12-Point set.

12345,678.90

KELMSCOTT Figures 12, Period 5
Period cast 6-Point set to order.

12345,678.90

CONDENSED NO. 2 Figures 12, Period 5
Period cast 6-Point set to order.

12345,678.90

COSMOPOLITAN Figures 13, Period 6
Figure 1 cast 9-Point or 13-Point set.

1,234,567.89

GOthic ITALIC NO. 1 Figures 14, Period 6
Figure 1 cast 10-Point or 14-Point set.

1234567.89

TUDOR BLACK Figures 14, Period 5
Period cast 6-Point set to order.
Figure 1 cast 10-Point or 14-Point set.

1234,567.89

FRENCH OLD STYLE Figures 14, Period 6

123,456.78



POINT-SET FIGURES

For Tables, Rate Sheets, Calendars, Etc.

24-POINT

WOODWARD Figures 15, Period 8
Figure 1 cast 11-Point or 15-Point set.

123,456.78

LATIN ANTIQUE Figures 16, Period 7
Figure 1 cast 8-Point or 16-Point set.

123456.78

GOthic No. 1 Figures 18, Period 6
Figure 1 cast 10-Point or 18-Point set.

12,345.67

GOthic No. 6 Figures 18, Period 6
Figure 1 cast 10-Point or 18-Point set.

12,345.67

SKINNER Figures 18, Period 4
Period cast 6-Point set to order.
Figure 1 cast 12-Point or 18-Point set.

12,345.76

EDWARDS Figures 18, Period 8
Figure 1 cast 12-Point or 18-Point set.

12345.67

EXTENDED OLD STYLE Figures 20, Period 6
Figure 1 cast 12-Point or 20-Point set.

1,234.56

EXTENDED WOODWARD Figures 22, Period 8
Figure 1 cast 12-Point or 22-Point set.

1234.56

30-POINT

CONDENSED GOthic No. 1 Figs. 10, Period 6

12,345,678.90

30-POINT

CONDENSED WOODWARD, Figures 11, Period 5
Figure 1 cast 7-Point or 11-Point set.

12,345,678.90

KELMSCOTT Figures 15, Period 6

123,456.78

LATIN Figures 16, Period 7
Period cast 8-Point set to order.

12,345.67

WOODWARD Figures 16, Period 8
Figure 1 cast 12-Point or 16-Point set.

12,345.67

TUDOR BLACK Figures 16, Period 8
Figure 1 cast 12-Point or 16-Point set.

12,345.67

COSMOPOLITAN Figures 18, Period 6
Figure 1 cast 14-Point or 18-Point set.

12345.67

SKINNER Figures 22, Period 5
Figure 1 cast 14-Point or 22-Point set.

1234.56

EDWARDS Figures 22, Period 9
Figure 1 cast 12-Point or 22-Point set.

1234.56

All Figures and Points of faces on
larger bodies are also on Point sets.

FRACTION SPECIMENS



Fractions are not supplied with Roman fonts unless especially ordered. In ordering, be particular to state the No. of the Fractions wanted, as well as the body and quantity. Fractions are sold at the same prices as Roman; see page 11. They are also put up in 1-pound fonts, at following prices:

6-POINT NO. 1—En set 64c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

7-POINT NO. 1—En set 56c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

8-POINT NO. 1—En set 53c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

9-POINT NO. 1—En set 50c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

10-POINT NO. 1—En set 48c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

11-POINT NO. 1—En set 46c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

12-POINT NO. 1—En set 45c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

5-POINT NO. 2—Em set \$1.20

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

5½-POINT NO. 2—Em set 74c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

6-POINT NO. 2—Em set 64c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

7-POINT NO. 2—Em set 56c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

8-POINT NO. 2—Em set 53c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

9-POINT NO. 2—Em set 50c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

6-POINT NO. 3—Em set 64c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{6}$

7-POINT NO. 3—Em set 56c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{6}$

8-POINT NO. 3—Em set 53c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

9-POINT NO. 3—Em set 50c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

10-POINT NO. 3—Em set 48c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

11-POINT NO. 3—Em set 46c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

6-POINT NO. 9—Em set 64c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{6}$

8-POINT NO. 9—Em set 53c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{6}$

9-POINT NO. 9—Em set 50c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{6}$

10-POINT NO. 9—Em set 48c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{6}$

11-POINT NO. 9—Em set 46c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

12-POINT NO. 9—Em set 45c.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{6}$

MISCELLANEOUS AUXILIARIES



PIECE FRACTIONS

Put up in 1-pound fonts, at the prices given.

8-POINT \$3.60

1 2 3 4 5 6 7 8 9 0 _ _ 1 2 3 4 5 6 7 8 9 0

276 380 419
358 927 460

10-POINT \$2.80

1 2 3 4 5 6 7 8 9 0 _ _ 1 2 3 4 5 6 7 8 9 0

132 546 709
512 873 940

12-POINT \$2.00

1 2 3 4 5 6 7 8 9 0 _ _ 1 2 3 4 5 6 7 8 9 0

168 257 430
457 372 916

11-POINT also cast by us; per font, \$2.40

SUPERIOR AND INFERIOR LETTERS AND FIGURES

The following Superior and Inferior Letters and Figures are put up in 1-pound fonts, at the prices given. Letters and Figures are in separate fonts.

6-POINT \$2.00

mgd1234567890
mdg1234567890

7-POINT \$1.80

mgd1234567890
mdg1234567890

8-POINT \$1.60

mgd1234567890
mdg1234567890

9-POINT \$1.44

mgd1234567890
mdg1234567890

10-POINT \$1.30

mgd1234567890
mdg1234567890

11-POINT \$1.22

mgd1234567890
mdg1234567890

12-POINT \$1.16

mgd1234567
mdg1234567

ARITHMETICAL SIGNS

Prices of fonts.

5½-POINT \$2.00

+ - × ÷ =

6-POINT \$1.50

+ - × ÷ =

7-POINT \$1.50

+ - × ÷ =

8-POINT \$1.25

+ - × ÷ =

9-POINT \$1.20

+ - × ÷ =

10-POINT \$1.00

+ - × ÷ =

11-POINT \$1.00

+ - × ÷ =

12-POINT \$1.00

+ - × ÷ =

SUPERIOR AND INFERIOR FRACTIONS

Superior and Inferior Fractions are put up in 1-pound fonts, at the prices given.

6-POINT \$2.00

321/43 55/9 1234567890/1234567890 63/5 720/61

7-POINT \$1.80

13562/9250 1234567890/1234567890 42730/8325

8-POINT \$1.60

78748/925 1234567890/1234567890 90232/683

9-POINT \$1.44

5436/9265 1234567890/1234567890 6337/4802

10-POINT \$1.30

21394/573 1234567890/1234567890 90247/366

11-POINT \$1.22

7554/306 1234567890/1234567890 8634/679

12-POINT \$1.16

48/75 1234567890/1234567890 23/26

MISCELLANEOUS AUXILIARIES



COMMERCIAL MARKS

Prices per pound.

5-POINT	Ⓕ Ⓐ ℔ % ¢	\$1.20
5½-POINT	Ⓕ Ⓐ ℔ % ¢	74c.
6-POINT	Ⓕ Ⓐ ℔ % ¢	64c.
7-POINT	Ⓕ Ⓐ ℔ % ¢	56c.
8-POINT	Ⓕ Ⓐ ℔ % ¢	53c.
9-POINT	Ⓕ Ⓐ ℔ % ¢	50c.
10-POINT	Ⓕ Ⓐ ℔ % ¢	48c.
11-POINT	Ⓕ Ⓐ ℔ % ¢	46c.
12-POINT	Ⓕ Ⓐ ℔ % ¢	45c.

ALGEBRAIC AND GEOMETRICAL SIGNS

Prices of fonts.

5½-POINT	+ - × ÷ = ÷ : :: ± □ □ Δ < √ √ √ √	\$2.00
6-POINT	+ - × ÷ = ÷ : :: ± □ □ Δ < √ √ √ √	\$1.50
7-POINT	+ - × ÷ = ÷ : :: ± □ □ Δ < √ √ √ √	\$1.50
8-POINT	+ - × ÷ = ÷ : :: ± □ □ Δ √ √ √ √	\$1.25
9-POINT	+ - × ÷ = ÷ : :: ± □ □ Δ < √ √ √ √	\$1.20

ALGEBRAIC AND GEOMETRICAL SIGNS

Prices per pound.

10-POINT	+ - × ÷ = ÷ : :: ± □ □ Δ < √ √ √ √	\$1.00
11-POINT	+ - × ÷ = ÷ : :: ± □ □ Δ < √ √ √ √	\$1.00
12-POINT	+ - × ÷ = ÷ : :: ± □ □ □ Δ < √ √ √ √	\$1.00

MEDICAL SIGNS

Prices of fonts.

6-POINT	R Ɔ 3 3 6505 6506 6507 6508	50c.
7-POINT	R Ɔ 3 3 7505 7506 7507 7508	50c.
8-POINT	R Ɔ 3 3 8504 8505 8506 8507	50c.
9-POINT	R Ɔ 3 3 9504 9505 9506 9507	50c.
10-POINT	R Ɔ 3 3 10504 10505 10506 10507	50c.
11-POINT	R Ɔ 3 3 11504 11505 11506 11507	50c.
12-POINT	R Ɔ 3 3 12504 12505 12506 12507	50c.

Following Recipe Marks are sold singly.

R	R	R	R
24506 10c.	18507 10c.	14501 6c.	12504 5c.

MISCELLANEOUS AUXILIARIES



NEW QUOTATION MARKS AND DASHES

IMPROVED DASHES AND DOUBLE QUOTATION MARKS

For explanation of the special merits of these new Dashes and Quotation Marks see page 16.

The Improved Dashes are put up separately in 1-pound fonts, at the prices given.

The Double Quotation Marks are also put up in 1-pound fonts, containing an equal number of each, at the prices given.

5-POINT \$1.20
— " " "Hunchback of Notre Dame"—Hugo.

5½-POINT 74c.
— " " "David Copperfield"—Dickens.

6-POINT 64c.
— " " "Huckleberry Finn"—Mark Twain.

7-POINT 56c.
— " " "King Lear"—Shakspeare.

8-POINT 53c.
— " " "Daniel Deronda"—Eliot.

9-POINT 50c.
— " " "Wandering Jew"—Sue.

10-POINT 48c.
— " " "Ben Hur"—Wallace.

11-POINT 46c.
— " " "Ivanhoe"—Scott.

12-POINT 45c.
— " " "Moths"—Ouida.

HEAVY QUOTATION MARKS

GUILLEMETS, OR FRENCH QUOTATION MARKS

The following style of Guillemets, for use with heavy job faces, will be furnished for all bodies. Sold at second-class prices.

«New Model» «Record»

«Devil»
«Bind» «Mail»

HEAVY QUOTATION MARKS

NEW IDEAL QUOTATION MARKS

The following is another style of Quotation Mark, intended to meet the ideas of many printers who do not like the customary method of quoting used in English typography and yet are not satisfied to adopt the French marks. These may be likened to the German marks, yet will be found to be quite different. They will be made for all bodies in addition to the following. Sold at second-class prices.

≡Fast Express≡ ≡Democrat≡

≡Milch≡

≡Saint≡ ≡David≡

Either of the above styles of Quotation Marks will be cut and cast to order for Roman fonts.

ACCENTS

NOTE: The German, French, Spanish and Swedish Accents are supplied to order in the lower case of all our Roman faces. For the majority of our Job faces we can furnish Spanish lower case Accents.

Accents and all styles of Marked Letters will be cut to order, the cost of making each matrix being from \$2.00 to \$5.00; type cast from same at prices given on page 11.

We furnish no quantity for less than 25c. net.

PIECE ACCENTS


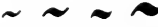

For use with Job Faces. Prices per font.

3-POINT 50c.

1 2 3 4 5 6 7 8 9 10

4-POINT 50c.

11 12 13 14 15 16 17 18 19

6-POINT 50c.

20 21 22 23 24 25 26 27 28

29 30 31 32

33 34 35 36 37 38 39 40

10-POINT 50c.

41 42 43

14-POINT 50c.

44 45 46

MISCELLANEOUS AUXILIARIES



MISCELLANEOUS SIGNS AND LOGOTYPES

Prices per pound.

5-POINT \$2.80
O / " " / 5 AM PM AR. LE

5½-POINT \$2.40
O / " " / 5 doz

6-POINT \$2.00
O / " " / doz AM PM AR. LE. AM PM
via am pm AM PM Ar. Le. Ar. Le. am pm
do do No. Ar. Lv. A.M. P.M. 5 \$

7-POINT \$1.80
O / " " / AM PM

8-POINT \$1.60
O / " / / ♦ * \$

9-POINT \$1.44
O / " /

10-POINT \$1.30
O / \ /

11-POINT \$1.22
O / \ /

12-POINT \$1.16
O \ / /

Other Miscellaneous Signs will be cut to order, the cost of making each matrix being from \$2.00 to \$5.00; type cast from same at prices given on page 11.

We furnish no quantity for less than 25c.

SPECIAL LOGOTYPES

LOGOTYPE SPECIMENS

The Evening Tribune
minimum rising snow storm
change has moderate Sunday
Alabama Arizona Erie Upper
barometer districts Nebraska

Special Logotypes of every description will be promptly cut and cast to order. Prices of such work sent on application.

IMPRINT LOGOTYPES

ELECTROTYPED IMPRINTS, each, 25 to 50c.

No. 52

CARSON-HARPER PRINT.

No. 53

WALLE & CO., NEW ORLEANS.

No. 54

GREAT WESTERN PTG. CO., ST. LOUIS.

No. 71

BUXTON & SKINNER PRINT.

No. 72

F. J. SCHUSTER, PRINTER.

No. 73

KEYSTONE PRESS, WELLSTON, O.

No. 74

R. P. STUDLEY & CO., PRINTERS, ST. LOUIS.

TYPE-METAL IMPRINTS

Imprints will be cast in Type-Metal, in any length under 72 points, and in any quantity over 50 of each, at following prices:

100 of any one style, \$8.00 net.
50 of any one style, 5.00 net.

If Imprints are wanted longer than 72 points, they will have to be made in two or more sections, and \$3.00 per 100 will be charged for each extra section.

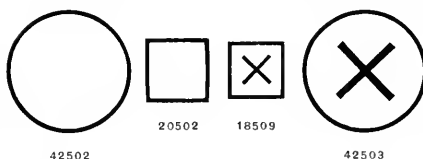
JOB FACE CENT MARKS



12510 14502 18510 24513

	Body	Each	Per pound
No. 12510	12-Point	5c.	\$1.16
No. 14502	14-Point	5c.	1.12
No. 18510	18-Point	6c.	1.00
No. 24513	24-Point	10c.	.90

ELECTION TICKET SIGNS



42502 20502 18509 42503

	Body	Each
No. 18509	18-Point	6c.
No. 20502	20-Point	6c.
No. 42502	42-Point	15c.
No. 42503	42-Point	15c.

IMPROVED METAL BRACES



IMPROVED METAL BRACES—ALL CAST ON 6-POINT BODY

Cast in following lengths from 32-Point to 72-Point—Price, 5c. each.

Put up in fonts of 2 of each length; including sectional pieces; per font, \$1.00.

72		12	12	12		56
68	6	12	24	36		52
64		32		36		48
60			40			44



SPACE RULES



Metal, cast on 2-Point set, on all bodies from 6-Point to 24-Point; per pound, \$1.60.

Brass Space Rule is supplied on any body and any length.

Brass, 2-Point.....per pound, \$2.00 to \$2.50

Brass, 1½-Pointper pound, 2.75 to 3.25

Brass, 1-Point.....per pound, 3.50 to 4.00



MISCELLANEOUS CUTS

Cast in Type Metal. With a Few Exceptions all our Cuts are Multiples of 6-Point in Body and Width

R



M

R

12504—5c. 12508—5c. 12509—5c. 14501—6c.

Seal

R



M M

M



18506—10c. 18507—10c. 18508—10c. 18511—10c. 18512—10c. 18513—10c. 18514—10c.

Seal

M

SEAL

R



20501—10c. 24504—15c. 24505—10c. 24506—12c. 24507—10c. 24508—15c.



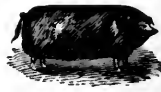
M



M



24509—10c. 24510—15c. 24511—15c. 24512—10c. 24514—10c. 24515—20c.



24517—15c. 30504—15c. 30505—15c. 30506—25c. 30507—15c.

MISCELLANEOUS CUTS

Cast in Type Metal



36504—20c.



36505—15c.



36506—15c.



36507—10c.



36508—15c.



36509—15c.



36510—20c.



36511—20c.



36512—25c.



36513—15c.



36515—15c.



36517—20c.



36518—25c.



36519—25c.



36520—35c.



36521—40c.



36522—25c.



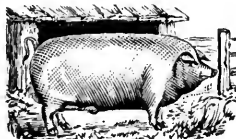
36523—25c.



30508—20c.



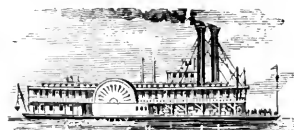
42501—15c.



42504—35c.



42505—25c.



42506—35c.



42507—35c.



42508—25c.



42509—25c.



42510—25c.



48508—25c.



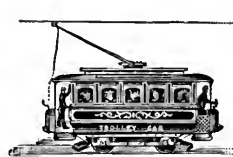
48504—20c.



48505—20c.



48506—30c.



48507—35c.



54501—20c.



54502—25c.



54503—25c.



54504—25c.



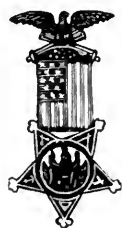
54509—25c.

MISCELLANEOUS CUTS

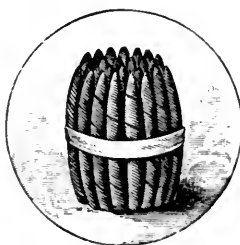
Cast in Type Metal



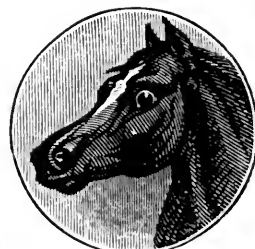
60504—40c.



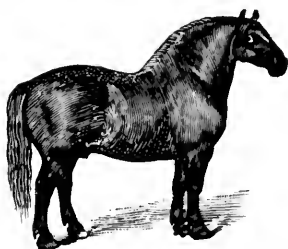
72504—25c.



72505—40c.



72506—40c.



72507—40c.



72508—50c.



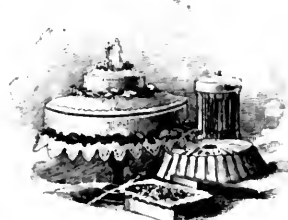
72509—40c.



72510—50c.



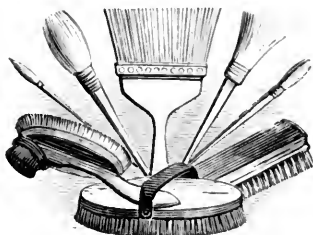
72511—50c.



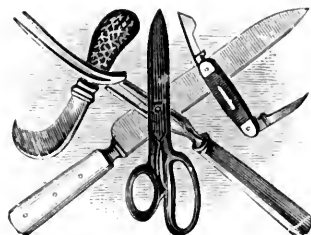
72512—50c.



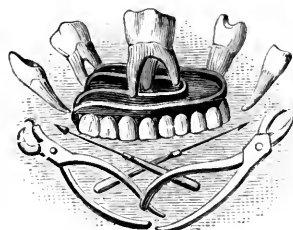
72513—50c.



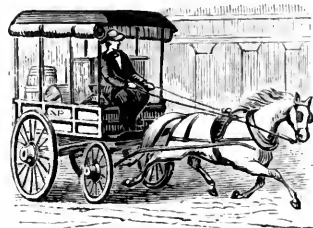
72514—50c.



72515—50c.



72516—50c.



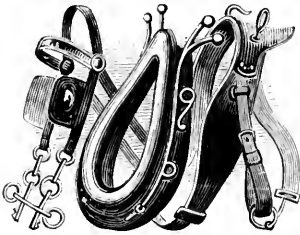
72517—50c.



72518—50c.

MISCELLANEOUS CUTS

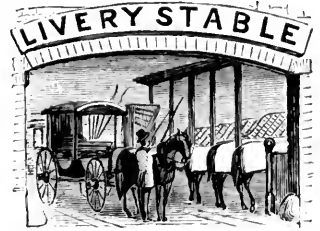
Cast in Type Metal



72519—50c.



72520—50c.



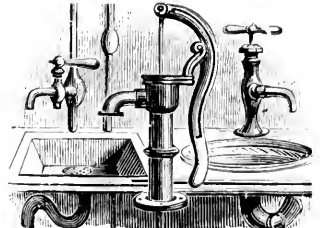
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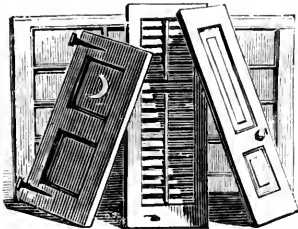
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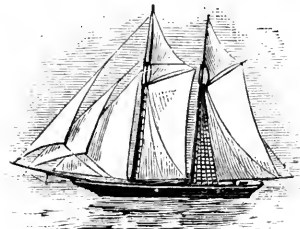
72523—50c.



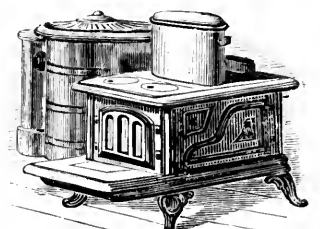
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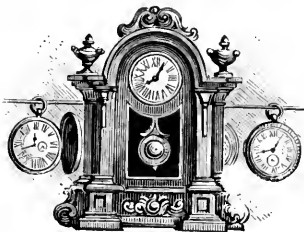
72525—50c.



72526—50c.



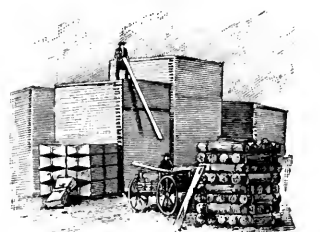
72527—50c.



72528—50c.



72529—50c.



72530—50c.



78501—50c.



90501—50c.



90502—50c.

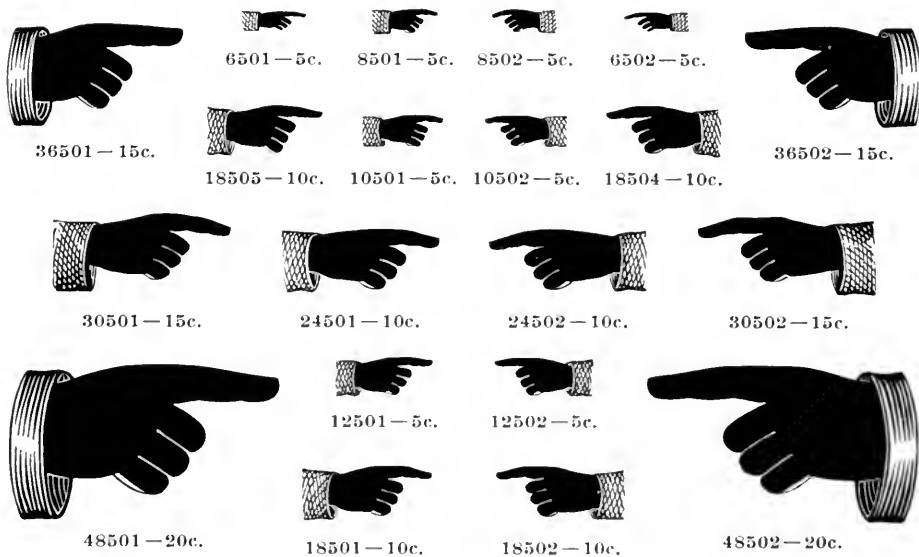


96501—50c.

BLACK FISTS AND STARS



BLACK FISTS are put up in fonts containing two of each size; per font, \$1.75



Single BLACK FISTS are sold separately at the prices given under each.



BLACK STARS are put up in fonts containing four of each—excepting Nos. 48503, 60503 and 72503, which are sold separately. Per font, \$1.00.



Single BLACK STARS are sold separately at the prices given under each.

ELECTROTYPED DATE-LINES



24-POINT COMMERCIAL SCRIPT DATE-LINE—75c.

St. Louis, Mo., 189

18-POINT COMMERCIAL SCRIPT DATE-LINE—75c.

Indianapolis, Ind., 189

24-POINT INVITATION SCRIPT DATE-LINE—75c.

Springfield, Ill., 189

18-POINT INVITATION SCRIPT DATE-LINE—75c.

Fort Scott, Kan., 189

12-POINT INVITATION SCRIPT DATE-LINE—75c.

Kirkwood, Mo., 189

24-POINT STATIONER SCRIPT DATE-LINE—75c.

Dubuque, Iowa, 189

24-POINT COSMOPOLITAN DATE-LINE—75c.

Keokuk, Iowa, 189

18-POINT COSMOPOLITAN DATE-LINE—75c.

Galveston, Tex., 189

14-POINT COSMOPOLITAN DATE-LINE—75c.

Little Rock, Ark., 189

12-POINT COSMOPOLITAN DATE-LINE—75c.

Kansas City, Mo., 189

N. B.—In ordering Date-Lines be particular to state what length you desire the dotted rule line to be. Unless otherwise ordered, we will make it 9 cms 12-Point. Dotted line will be added after the figures 189... only when so ordered, and the length of this rule stated.

SPECIMENS OF FACES FOR HEADLINES

MUCH ASTONISHED!

A Leading Printer Whose Ledger Showed
He Was Actually Making Money

ALMOST BEYOND BELIEF!

Further Investigation Develops the Cause of
His Establishment Giving Large Profits

REMARKABLE DISCOVERY MADE

Matter of Great Importance to the
Printing Trades, Which Have
Had a Hard Row to Hoe

WIDESPREAD SATISFACTION PROBABLE

Strange History of a Printer Who Bought
an Outfit of Standard Line Type—What
He Thinks of Its Money-Making Possi-
bilities—Advice to Buyers of Material.

LEFT IN THE REAR

Old-Time Founders Unable to Catch the
Step of the Procession's Leaders

FIN DE SIECLE TYPES CAST

Progressive Young House Setting a Pace Hard for
the Decrepid Conservatives to Understand
and Much Harder for Them to Follow

QUICK COMPOSITORS LIKED

Our Point-Set Romans Help Them Greatly
in the Production of Lengthy Strings

LIST OF FACES FOR HEADS

Names and Sizes of the Display Letter in
the Headings Shown on this Page

FIRST COLUMN—24, 18, 14, 12 and 10-Point Condensed
Woodward, and 8 and 6-Point Woodward.

SECOND COLUMN—1, 12, 10, 8 and 6-Point Condensed
No. 1,
2, 8 and 6-Point Gothic No. 1,
3, 8 and 6-Point Woodward.

THIRD COLUMN—24, 18, 14, 12 and 10-Point Condensed
Gothic No. 1, and 8 and 6-Point Gothic No. 1.
For prices of regular fonts see series specimen pages.
These faces will also be furnished in fonts of 25 pounds
and over, at poster font prices

CENTURY OF PROGRESS

Greatest Advance in the Art of Making Type
Brought About in Its Closing Years

NEW METHOD IN LINING TYPE

Original Inventions and Innovations Which Enlarge
the Money-Making Features of Typography

MOST USEFUL FACES CAST BY US

Favorite Styles of Newspaper, Book
and Jobbing Series Now Made
on Systematic Principles

STANDARD LINE AND UNIT SET POPULAR

Printers Everywhere Recognize the Merits
and Advantages Possessed by the Greatly
Improved Products Manufactured by the
Inland Type Foundry, of Saint Louis.

SPECIMENS OF FACES FOR HEADLINES

PRINTERS CAUTIONED!

Spurious Pirating of Standard Line System is at Present Going On

IMITATIONS MOST WORTHLESS

Inability of the Copyists to Comprehend Our System—Futile Efforts Made to Devise Passable Substitutes for the Best

WELCOME NEWS TO PRINTERS

The Number and Variety of the Inland Type Foundry Products is Ever Increasing

THE STRIFE FOR PROFITS

Printers Aided in the Contest by Use of Standard Line Unit Set Type

STRONG PROOF OF ITS POSSIBILITY

Confounds the Opposers of Improvement in the Casting of Type as to Lining and Width

FIRST COLUMN—1. 12, 10, 8 and 6-Point Latin.

2. 8 and 6-Point Condensed No. 2.

3. 8 and 6-Point Half-Title. 4. 6-Point Clarendon.

SECOND COLUMN—24, 18, 14, 12, 10, 8 and 6-Point Condensed No. 2.

FOUND RELIEF

A Prominent Printer on the Verge of Closing Shop

BUSINESS OUTLOOK

Most Discouraging Prospects of Bankruptcy Threaten Him

PROSPERITY VISIBLE

His Attention is Directed to a Medium by Which He Can Prevent Large Losses in His Type Setting

MAKE RIGHT BEGINNING

By Replacing Worthless Out-of-Date Material with Our Standard Line and Unit Set Types He Will Quickly be Cheered by Big Figures on the Profit Side of His Ledger Accounts.

QUICK GROWTH OF A BEGINNER

Rapid Progress of a New Type Foundry Causing Remark

ATTENTION TO PRINTERS' REQUIREMENTS

Why the Inland Type Foundry Made Such a Great Step to the Front a Problem Easily Explained

NINETEENTH CENTURY TYPES

Standard System for Coming Generations of Printers Has Already Appeared

MODERNIZED AIDS PROVIDED

Artistic Printers Helped Greatly in Composing Fine Work by Perfected Lining Faces

THE VALUE OF SYSTEM NOTED

Undeniable Advantages of Standard Line Type on Point Bodies and Unit Sets

THIRD COLUMN—1. 12 and 10-Point Condensed Latin, and 8 and 6-Point Latin Antique.

2. 8-Point Condensed No. 1, and 6-Point Full-Face No. 1.

3. 8 and 6-Point Gothic No. 6. 4. 6-Point Ionic.

ELECTROTYPED NEWSPAPER SUB-HEADINGS

STANDARD LENGTH, 13 EMS 12-POINT, EACH, 50c. ORDER BY NUMBER. OTHER FACES MAY BE SELECTED FROM OUR SPECIMEN BOOK.

No. 51

DAILY LEADER

No. 52

MORTON EXPRESS

No. 53

Morning Courier

No. 54

BOSTON LEADER

No. 55

Norwich Democrat

No. 56

JOHNSON DISPATCH

No. 57

Mound City Republican

No. 58

BLUEFIELD HERALD

No. 59

BLACKFORD TELEGRAPH

No. 60

Moniteau Advertiser

No. 61

TRENCHFIELD ADVOCATE

No. 62

PINEWOOD MORNING GAZETTE

No. 63

Sedalia Evening Chronicle

No. 71

Sunday Morning Tribune

No. 64

BUGKNER SUN

No. 65

MORRISON EAGLE

No. 66

Garfield Patriot

No. 67

Morning Review

No. 68

Grand Pass Advance

No. 69

Atchison Blade

No. 70

Weekly Transcript

ELECTROTYPED NEWSPAPER HEADINGS

Prices of Headings given on application

No. 1. 48-POINT NEWSPAPER TITLE, CAPS ONLY

Special styles will be engraved to order

FOSTER TIMES

No. 2. 60-POINT COSMOPOLITAN, CAPS AND LOWER CASE

Rochester Beacon

No. 3. 48-POINT COSMOPOLITAN, CAPS AND LOWER CASE

Kirkwood Intelligencer

No. 4. 48-POINT TUDOR BLACK, CAPS AND LOWER CASE

Little Rock Democrat

No. 5. 60-POINT WOODWARD, CAPS

DISTON NEWS

No. 6. 60-POINT WOODWARD, CAPS AND LOWER CASE

Urbana Express

No. 7. 48-POINT WOODWARD, CAPS

HELMICK LEADER

No. 8. 48-POINT WOODWARD, CAPS AND LOWER CASE

Belleville Champion

INLAND TYPE FOUNDRY

332

ST. LOUIS, MO., U. S. A.

No. 9. 60-POINT CONDENSED WOODWARD, CAPS

BOSTON ADVERTISER

No. 10. 60-POINT CONDENSED WOODWARD, CAPS AND LOWER CASE

Terre Haute Chronicle

No. 11. 48-POINT CONDENSED WOODWARD, CAPS

THE HOWARDS REPUBLICAN

No. 12. 48-POINT CONDENSED WOODWARD, CAPS AND LOWER CASE

Weekly Allenton Independent

INLAND TYPE FOUNDRY

333

ST. LOUIS, MO., U. S. A.

No. 13. 60-POINT EDWARDS, CAPS

ELDON STAR

No. 14. 60-POINT EDWARDS, CAPS AND LOWER CASE

Rodville Chief

No. 15. 48-POINT EDWARDS, CAPS

THE ADAMS SUN

No. 16. 48-POINT EDWARDS, CAPS AND LOWER CASE

Doniphan Journal

INLAND TYPE FOUNDRY

334

ST. LOUIS, MO., U. S. A.

No. 17. 60-POINT SAINT JOHN, CAPS

SMITHSON GLOBE

No. 18. 60-POINT SAINT JOHN, CAPS AND LOWER CASE

Daily Sedalia Record

No. 19. 48-POINT SAINT JOHN, CAPS

THE LINCOLN GAZETTE

No. 20. 48-POINT SAINT JOHN, CAPS AND LOWER CASE

Weekly Pacific Messenger

BRASS RULES



The 2-Point Single, Dotted and Hyphen Rules—Nos. 27, 111, 113 and 117—line with all our STANDARD LINE Type Faces with easy justification by means of point system leads and slugs.

The following Rules are sold in strips of 2 feet each.

NO.	BODY	Per foot	NO.	BODY	Per foot
1	1-POINT	\$0.05	29	4-POINT	\$0.16
2	1½-POINT	.06	30	5-POINT	.20
3	2-POINT	.08	31	6-POINT	.28
4	3-POINT	.12	32	7-POINT	.32
5	4-POINT	.16	33	8-POINT	.35
6	5-POINT	.20	34	9-POINT	.38
7	6-POINT	.28	35	10-POINT	.40
8	7-POINT	.32	36	12-POINT	.50
9	8-POINT	.35	37	1-POINT	.05
10	9-POINT	.38	38	1½-POINT	.06
11	10-POINT	.40	39	2-POINT	.08
12	12-POINT	.50	40	3-POINT	.12
13	14-POINT	.55	41	4-POINT	.16
14	16-POINT	.58	42	5-POINT	.20
15	18-POINT	.60	43	6-POINT	.28
25	1-POINT	.05	100	2-POINT	.08
26	1½-POINT	.06	101	3-POINT	.12
27	2-POINT	.08	102	4-POINT	.16
28	3-POINT	.12	103	5-POINT	.20
			104	6-POINT	.28

BRASS RULES



The 2-Point Single, Dotted and Hyphen Rules—Nos. 27, 111, 113 and 117—line with all our STANDARD LINE Type Faces with easy justification by means of point system leads and slugs.
The following Rules are sold in strips of 2 feet each.

No.	BODY	Per foot
45	1½-POINT	\$0.08
46	2-POINT	.10
47	3-POINT	.14
48	4-POINT	.18
49	5-POINT	.22
50	6-POINT	.28
52	8-POINT	.35
53	9-POINT	.38
54	10-POINT	.40
55	12-POINT	.50
56	2-POINT	.10
57	3-POINT	.14
58	4-POINT	.18
59	5-POINT	.22
60	6-POINT	.28
62	8-POINT	.35
63	9-POINT	.38
64	10-POINT	.40
65	12-POINT	.50

No.	BODY	Per foot
70	2-POINT	\$0.10
72	3-POINT	.14
73	4-POINT	.18
74	5-POINT	.22
75	6-POINT	.28
77	8-POINT	.35
78	9-POINT	.38
79	10-POINT	.40
80	12-POINT	.50
85	2-POINT	.10
86	3-POINT	.14
87	4-POINT	.18
88	5-POINT	.22
89	6-POINT	.28
90	8-POINT	.35
91	9-POINT	.38
92	10-POINT	.40
93	12-POINT	.50

BRASS RULES



The 2-Point Single, Dotted and Hyphen Rules—Nos. 27, 111, 113 and 117—line with all our STANDARD LINE Type Faces with easy justification by means of point system leads and slugs.
The following Rules are sold in strips of 2 feet each.

NO.	BODY	Per foot	NO.	BODY	Per foot
110	1½-POINT	\$0.08	150	1-POINT	\$0.05
111	2-POINT	.10	152	2-POINT	.08
112	1½-POINT	.08	153	3-POINT	.12
113	2-POINT	.10	154	4-POINT	.16
116	1½-POINT	.08	155	5-POINT	.22
117	2-POINT	.10	156	6-POINT	.28
118	3-POINT	.14	160	2-POINT	.08
120	2-POINT	.10	162	3-POINT	.12
121	2-POINT	.12	163	4-POINT	.16
122	2-POINT	.12	164	5-POINT	.22
123	1½-POINT	.10	165	6-POINT	.28
124	2-POINT	.12	200	6-POINT	.30
125	3-POINT	.16	201	8-POINT	.40
126	4-POINT	.20	210	6-POINT	.30
130	2-POINT	.12	211	8-POINT	.40
131	2-POINT	.12	220	6-POINT	.30
132	2-POINT	.12	221	8-POINT	.40
133	2-POINT	.12	302	4-POINT	.24
140	1-POINT	.05	311	4-POINT	.24
142	2-POINT	.08	321	4-POINT	.24
143	3-POINT	.12	333	6-POINT	.34
144	4-POINT	.16			
145	5-POINT	.22			
146	6-POINT	.28			

BRASS RULES



HEAD RULES

Either Double, Parallel or Single. Cut also from any other number of Rule made by us.

No. 49—5-POINT

No. 50—6-POINT

No. 60—6-POINT

No. 75—6-POINT

No. 89—6-POINT

	5-Point	6-Point		5-Point	6-Point
4-Column—9 inches or less.....	\$0.20.....	\$0.25	7-Column—16 inches or less.....	\$0.30.....	\$0.40
5-Column—12 inches or less.....	.25.....	.30	8-Column—18 inches or less.....	.35.....	.45
6-Column—14 inches or less.....	.30.....	.35	9-Column—20 inches or less.....	.40.....	.50

COLUMN RULES

6-POINT

7-POINT

8-POINT

	6-Point	7-Point	8-Point		6-Point	7-Point	8-Point
12 inches or less.....	\$0.30.....	\$0.38.....	\$0.40	22 inches or less.....	\$0.52.....	\$0.65.....	\$0.70
16 inches or less.....	.40.....	.50.....	.50	24 inches or less.....	.55.....	.65.....	.75
18 inches or less.....	.45.....	.55.....	.55	26 inches or less.....	.60.....	.70.....	.80
20 inches or less.....	.47.....	.60.....	.65				

CROSS RULES AND DASHES

These Rules and Dashes are the ones most commonly used. Other faces and styles cut to order. Cut to suit any width of news column, usually 13 ems. Send **WIDTH** of column and **LENGTH** of face.

Single Dashes

No. 27, face 6 ems, 6c.

No. 39, face 6 ems, 6c.

No. 100, face 6 ems, 6c.

Parallel Dash

No. 48, face 6 ems, 8c.

Double Dashes

No. 57, face 6 ems, 8c.

No. 58, face 6 ems, 8c.

No. 72, face 6 ems, 8c.

No. 73, face 6 ems, 8c.

Wave Dashes

No. 130, face 6 ems, 6c.

No. 131, face 6 ems, 6c.

No. 133, face 6 ems, 6c.

Single Cross Rules

No. 27, 4c.

No. 39, 4c.

No. 100, 4c.

Parallel Cross Rules

No. 48, 6c.

Double Cross Rule

No. 57, 6c.

No. 58, 6c.

No. 72, 6c.

No. 73, 6c.

Wave Cross Rules

No. 130, 5c.

No. 131, 5c.

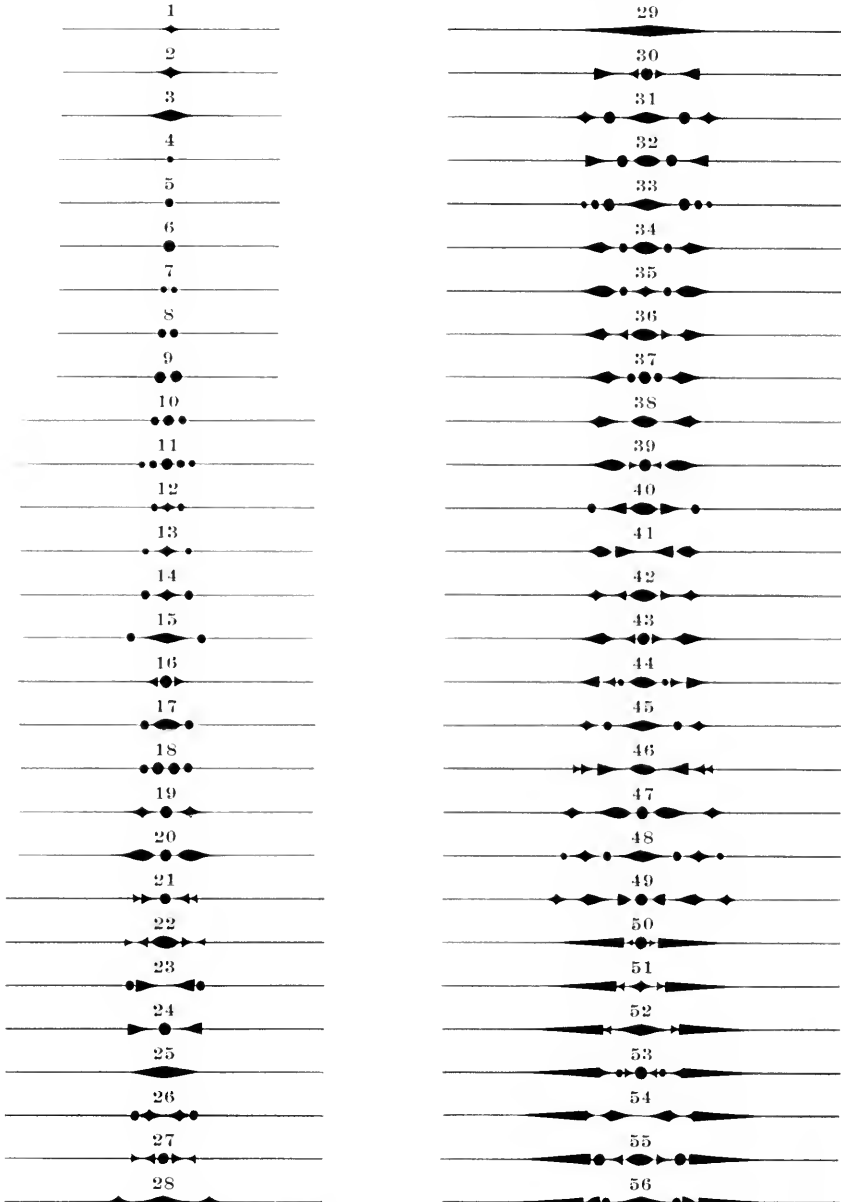
No. 132, 5c.

BRASS DASHES



These Dashes are most commonly used. Other faces and styles will be cut to order. Cut to suit any width of newspaper column, usually 13 ems. Send width of column and length of face.

Price, Nos. 1 to 20, each, 10c.; Nos. 21 to 56, each, 15c.



MONKEY DASHES

No. 27, face 3 ems, 6c.

No. 39, face 3 ems, 6c.

No. 100, face 3 ems, 6c.

BRASS BRACES



Made in any length. 4-em to 36-em 12-Point kept in stock.

5-em — 12c.



7-em — 12c.



9-em — 12c.



11-em — 15c.



13-em — 15c.



15-em — 15c.



17-em — 18c.



19-em — 18c.



21-em — 25c.



23-em — 25c.



22-em — 25c.



20-em — 25c.



18-em — 18c.



16-em — 15c.



14-em — 15c.



12-em — 15c.



10-em — 12c.



8-em — 12c.



6-em — 12c.



4-em — 12c.



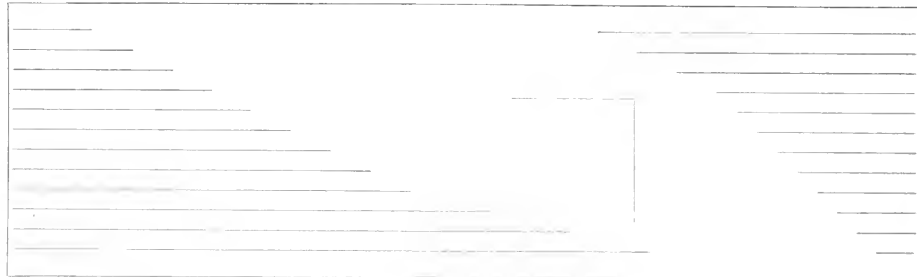
Labor-Saving Brass Rule



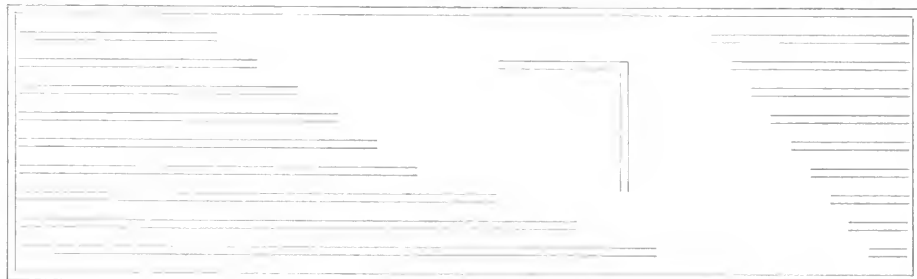
The 2-Point Single, Dotted and Hyphen Rules—Nos. 27, 111, 113 and 117—line with all our STANDARD LINE Type Faces with easy justification by means of point system leads and slugs.

The following Labor-Saving Rules are in stock in 1-pound, 2-pound, 3-pound and 5-pound fonts.

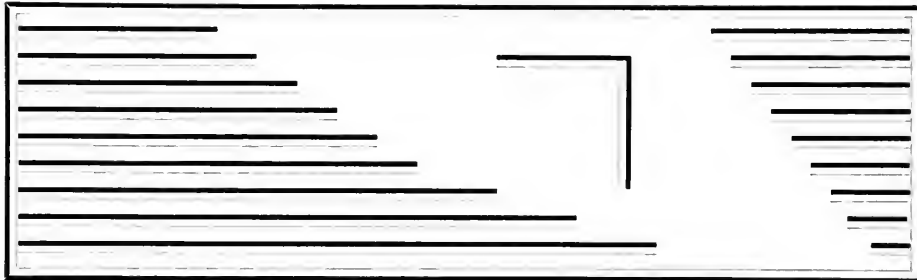
No. 27 2-POINT Per pound, \$1.75



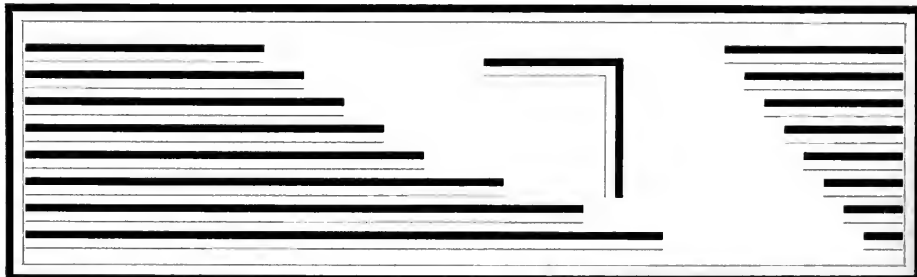
No. 48 4-POINT Per pound, \$1.60



No. 73 4-POINT Per pound, \$1.60



No. 75 6-POINT Per pound, \$1.50



Labor-Saving fonts of any other Rules, excepting Nos. 120 to 133, and 302 to 333, cut to order.

Labor-Saving Brass Rule



The 2-Point Single, Dotted and Hyphen Rules—Nos. 27, 111, 113 and 117—line with all our STANDARD LINE Type Faces with easy justification by means of point system leads and slugs.

The following Labor-Saving Rules are in stock in 1-pound, 2-pound, 3-pound and 5-pound fonts.

No. 111 2-POINT Per pound, \$1.75

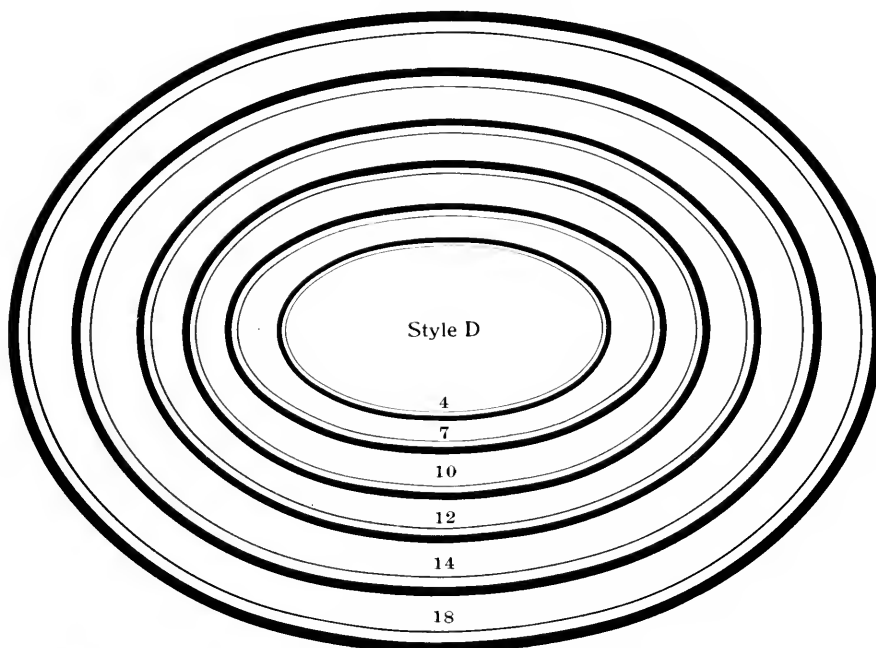
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No. 113 2-POINT Per pound, \$1.75

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Labor-Saving fonts of any other Rules, excepting Nos. 120 to 133, and 302 to 333, cut to order.

Brass Ovals



Styles A, B, C and D kept in stock. See Circles for style. Other shapes and styles will be made to order.

Ovals 1 to 4, each.....\$0.80	Ovals 11 to 12, each.....\$1.00	Ovals 15 to 18, each.....\$1.50
Ovals 5 to 10, each..... .90	Ovals 13 to 14, each..... 1.25	

Labor-Saving Brass Leaders

Standard Line

12-POINT DOTTED BRASS LEADERS

Per pound, \$1.40

Labor-saving
Brass Leaders
*Are the best and
Most handy*

10-POINT DOTTED BRASS LEADERS

Per pound, \$1.50

6, 8, 10 and 12-Point
Bodies in Stock in
2, 3 and 5-pound
Fonts.

9-POINT DOTTED BRASS LEADERS

Per pound, \$1.50

Standard Line Leaders
line with all our
Romans, Old Styles
and Job Faces

Special line Labor-Saving Brass Leaders, other than Standard Line, are made to order to match any face made by other foundries. Send new samples of H and m for line.

Labor-Saving Brass Leaders

Standard Line

8-POINT DOTTED BRASS LEADERS

Per pound, \$1.60

Standard Line Leaders

line with our Romans,

Old Styles and Job

Faces.

6-POINT DOTTED BRASS LEADERS

Per pound, \$1.60

These Standard Line.

Leaders line with

all our Romans,

and Job

Faces

8-POINT HYPHEN BRASS LEADERS

Per pound, \$1.60

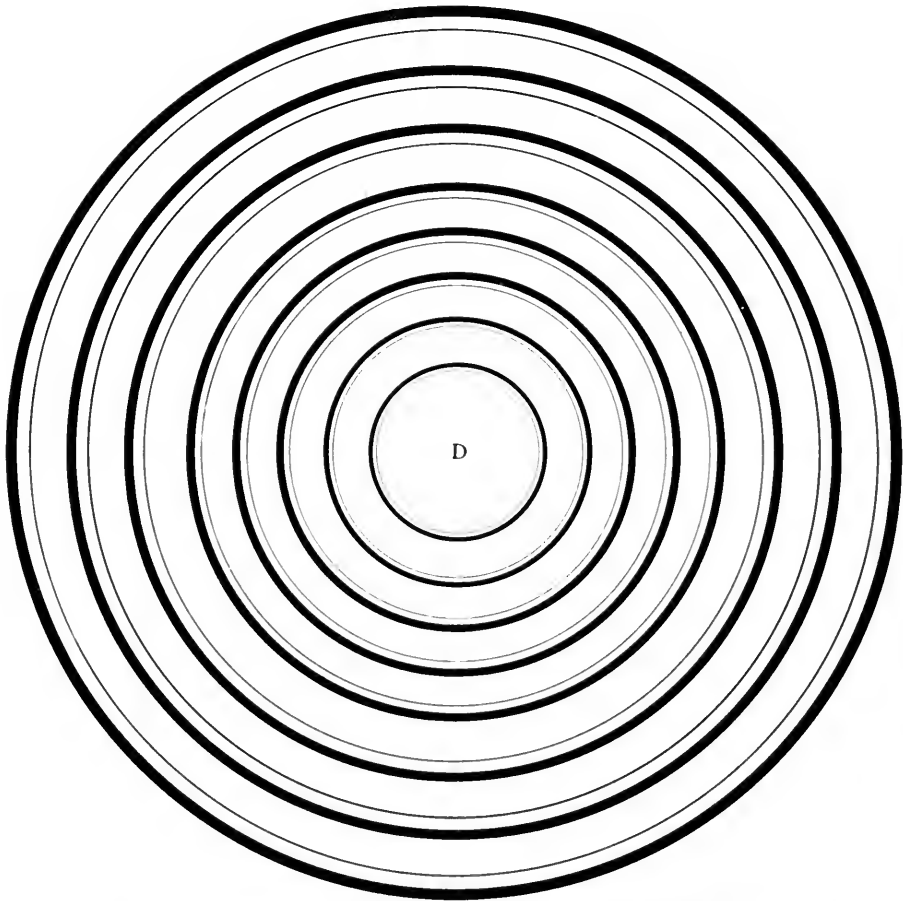
6, 8, 10 and 12-Point

Bodies in Stock in 2, 3

and 5-pound Fonts

Special line Labor-Saving Brass Leaders, other than Standard Line, are made to order to match any face made by other foundries. Send new samples of H and m for line.

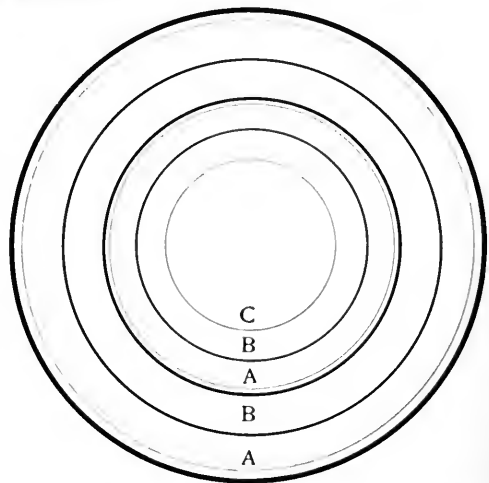
BRASS CIRCLES



DIAMETERS AND PRICES

Styles A, B, C and D are kept in stock in the following sizes. Other sizes and styles will be furnished to order.

$\frac{3}{4}$ -inch.....	\$ 0.40
$\frac{7}{8}$ -inch.....	.40
1 -inch.....	.50
$1\frac{1}{8}$ -inch.....	.50
$1\frac{1}{4}$ -inch.....	.50
$1\frac{3}{8}$ -inch.....	.50
$1\frac{1}{2}$ -inch.....	.50
$1\frac{5}{8}$ -inch.....	.60
$1\frac{3}{4}$ -inch.....	.60
$1\frac{7}{8}$ -inch.....	.75
2 -inch.....	.75
$2\frac{1}{4}$ -inch.....	.80
$2\frac{1}{2}$ -inch.....	1.00
$2\frac{3}{4}$ -inch.....	1.00
3 -inch.....	1.00
$3\frac{1}{4}$ -inch.....	1.25
$3\frac{3}{4}$ -inch.....	1.50



The Circles shown above are made from Solid SEAMLESS Hard Brass, and are far more accurate and durable than the ordinary make.

WHAT THEY SAY OF STANDARD LINE



The following testimonials are unsolicited, and we have therefore, to save space, in many cases omitted extraneous matter. The originals, and many other similar letters, are on file in our office.

LONGMONT, COLO., April 4, 1895.

You are on the right track; every foundry in the country will have to come to it.

C. W. BOYNTON.

LANCASTER, PA., July 5, 1895.

Your STANDARD LINE idea is something printers should have had years ago.

D. B. LANDIS.

SAVANNAH, TENN., Nov. 7, 1896.

I am delighted with STANDARD LINE and UNIT SET. See order on another sheet.

C. L. HEFNER.

STAUNTON, VA., Dec. 9, 1896.

I am in need of some new type, and STANDARD LINE, UNIT SET is the thing to save time and make money.

P. A. ROSS.

READING, PA., Jan. 5, 1895.

I am glad you have made another step toward perfection. The point system was one; this is even greater.

E. D. WESCOTT.

PUEBLO, COLO., April 20, 1896.

We assure you that when we purchase new supplies it will be STANDARD LINE of Inland manufacture.

RIVERSIDE PTG. CO.,

per M. D. PENNEBAKER.

BARNESVILLE, O., June 8, 1896.

We like your new series of borders very much, and trust to be able to send you more business, especially in STANDARD LINE type.

HANLON BROS. PAPER CO.

BRADFORD, PA., July 19, 1895.

I am greatly pleased with your STANDARD LINE, and the original ornaments and borders are marvels of beauty. Wishing you success.

J. NEVIN HUBER.

GREENUP, KY., Nov. 7, 1895.

I just want to say that during my experience of fourteen years in the printing business I have never worked with material equal to yours.

BENJ. POWELL.

DENVER, COLO., Mar. 18, 1896.

I like your system, not only as to its lining feature, but the making of figures for old style type all above the line and of the same height.

E. L. WEPE.

ST. ALBANS, VT., Dec. 5, 1896.

I purchased my entire outfit from you when I could have bought for less closer at hand. I like your type very much, and any inquiries from this section refer to me.

C. W. BUCKLEY.

ST. ALBANS, VT., Feb. 10, 1897.

I am entirely satisfied with my type and know there is a big saving in composition.

C. W. BUCKLEY.

BALTIMORE, MD., Mar. 22, 1895.

We are much pleased with your system of lining, and, being more fully in the job line, can perhaps more thoroughly appreciate it than some others.

JOHN S. BRIDGES & CO.

ADRIAN, MICH., Jan. 6, 1897.

I like your STANDARD LINE, having the 8-Point No. 23. STANDARD LINE is great and no mistake; also the UNIT SET, as it saves a great deal of time.

F. W. NICHOLS.

MINNEAPOLIS, MINN., April 20, 1896.

We are very much pleased with the type and highly elated that we chose it in preference to the "Olipphant" and "Livermore."

UNIVERSITY PRESS OF MINNESOTA,

T. H. COLWELL.

PLESSIS, N. Y., Dec. 26, 1896.

I admire your STANDARD LINE. I have some of it, bought from Golding & Co., and must say I like it exceedingly well. What a lot of bother it saves in my work.

U. E. BROWN.

RIDGEWAY, ILL., July 6, 1895.

The bill of type we ordered on the 20th ult. was received in good shape, and to say we are stuck on your material does not express it. Accept thanks for promptness.

CURRY & BLAIR.

PAWTUCKET, R. I., Feb. 28, 1895.

Your system of type-making is certainly a great improvement over the common way, and we have no doubt but that the type will pay for itself in the amount of time saved.

H. H. BEVIS.

WHAT THEY SAY OF STANDARD LINE



CARTERVILLE, ILL., Jan. 6, 1897.

Enclosed find check for \$15.00. Please credit my account for that amount. Also find order for some of your borders, which please ship by express at your earliest convenience. The more I use STANDARD LINE type the better I like it.

C. BUSH.

HARTFORD, CONN., Mar. 8, 1895.

I think your style of making type to line an admirable innovation in the type line. This, together with the point system make two of the greatest boons that I have known in my thirty years' experience in the printing business. I wish you success in your new adventure.

W. H. BARNARD.

MACUNGIE, PA., Aug. 13, 1896.

We feel determined to get some, if not all, of our type eventually of your excellent productions. We have some of them now, and, as you assert, your STANDARD LINE is the best thing out for the practical printer who is working not alone for "glory." I wish you success.

O. P. KNAUSS.

CARUTHERSVILLE, MO., Sept. 7, 1896.

STANDARD LINE has been in use in the office now for several months, and to say that all concerned are more than pleased is putting it mildly. Better results are obtained with it in both ordinary and color printing, and our printers say they like it better than any they have used.

LONGGREAR PTG. & PUB. CO.,
per DEL LONGGREAR.

NASHVILLE, TENN., Mar. 19, 1896.

Our foreman has made a test of the value of your type as compared with other makes and says: "The value of your STANDARD LINE type can only be appreciated by using it." Your scheme is a good one, and will save many dollars in time consumed in cutting leads, cardboard, etc., to force justification. The far-seeing master printer will avail himself of the STANDARD LINE type without hesitation. We hope to favor you with an order very soon.

MARSHALL & BRUCE CO.

CARTERVILLE, ILL., Nov. 6, 1896.

As McKinley has been successful, we feel that there is sure to be a business boom and believe that it is our duty to prepare for what is sure to come. You may rest assured in our purchases the order will call for STANDARD LINE type—we will use no other. Enclosed

find order for series of your Saint John—to our mind the best series for general job work turned out by any foundry this year.

COPELAND & BUSH.

MINNEAPOLIS, MINN., Sept. 30, 1895.

We have had some of your type and shall soon want more. I congratulate you on your splendid improvements and wish for you that substantial support which your enterprise so richly merits. I am very much interested in the developments you are making to place the system of type where it should have been long ago.

"THE NORTHWESTERN MILLER,"
per HENRY HAHN, foreman.

MINNEAPOLIS, MINN., Feb. 24, 1896.

Your STANDARD LINE type has given us the best of satisfaction. It is all you claim for it. The most difficult composition and complex justification can be done accurately and economically. You are so far ahead in the race for supremacy that it will require the utmost effort on the part of your competitors if they would succeed in closing up the gap.

"THE NORTHWESTERN MILLER,"
per HENRY HAHN, foreman.

[P. S.—Since writing this letter Mr. Hahn has gone into business for himself, purchasing his entire outfit from us.]

MINNEAPOLIS, MINN., Nov. 12, 1896.

I did not order a line of type from any other foundry. Mr., the resident manager of, was quite exercised to think that I could put in so good an office as I did and get along with only your type. I assured him that I not only could do so, but that I could turn out the very best kind of work with your STANDARD LINE type. It worried him not a little, and I think he had good cause, judging from the expressions of the many printers who have visited the office, many of whom know little of the many advantages of your STANDARD LINE. They are beginning to appreciate it now, and I am confident that it will be to your advantage to have such an office in the city. Mr. Harmon heard of my starting in and we corresponded, with result of the firm of Hahn & Harmon. We are very much pleased with the type and we hope in the future to do considerable business with you.

HENRY HAHN,
of HAHN & HARMON.

WHAT THEY SAY OF STANDARD LINE



WACO, TEX., Sept. 14, 1896.

No practical man can fail to see the advantage of your system. It is a wonderful time-saver, and time is money. I attempted to make a combination line recently from 10 and 12-Point type from another foundry, and had to use cardboard and paper. 'Tis needless to say I have not tried it again. In matters typographic you have the world by the tail and a down-hill pull. GEO. C. MARTIN.

GLENS FALLS, N. Y., Mar. 14, 1895.

One of the most important advantages of your type, and the one which will no doubt make your foundry rank among the first in the land, is the STANDARD LINE. It has often been a matter of wonder to me that this idea of lining was not given more consideration when the point system was introduced. Any job printer who has spent many weary hours cutting cardboard, paper of all weights, etc., with a little swear word here and there, to line type or different sizes and faces with each other, will fully appreciate your innovation, which will relieve him of one of his greatest composing-room troubles.

JOHN CHAMBERS.

DANVILLE, VA., May 7, 1896.

I have from time to time been the means of securing patronage for you from my present house, and have been hopeful of sending you at some time a better order than heretofore. I am now able to do so. I expect to make a change, and take an interest in the business of E. R. Waddill, and as the selection of some additional type, etc., to be added to his present plant fell in my choice, I decided on yours, believing your system of lining the best in existence. The order for this will be mailed to you to-night, and I hope you will execute and ship at once. I merely write this to show my appreciation of your efforts in giving the printers of the country something they should appreciate. Wishing you success with the new system. J. B. THORNTON.

DECATUR, ILL., Dec. 8, 1896.

The more we work with STANDARD LINE type the more convinced we are that it is a big improvement over the old style "stuff." Figuratively speaking, we have been kicking ourselves for some time because we did not put in our entire outfit out of your STANDARD LINE. We are so well convinced of its super-

iority that if we were going to buy a new outfit to-morrow we would not have a single face in the outfit that was not STANDARD LINE. Whatever additions we make, in fact what we have made since we really became acquainted with the merits of your type, we have decided will be the best type made — STANDARD LINE. As fast as material is discarded we will put in your type also. This is not in the least flattery, but actual fact from knowledge gained by experience. PENNINGTON BROS.

HARRISBURG, PA., Aug. 15, 1896.

We have now handled the STANDARD LINE type received from you sufficiently to be able to make some conclusions in regard to it. There is unquestionably a desirable economy in justification, so that the same compositor can set more of this type in a day than of the ordinary type. The set of your type bodies would seem to be trifling, and yet our compositors, who work on the new 10-Point by the piece, find they can set more type in a day, and the writer who is somewhat of a crank on accurate justification, has much more satisfaction in passing his fingers along lines down the side of the galley, for it seems almost impossible for a compositor to avoid clean, uniform justification.

J. HORACE MCFARLAND CO.,

by J. HORACE MCFARLAND.

HYDE PARK, MASS., May 2, 1896.

Your various shipments of type were duly and promptly received. On the same Monday afternoon I put into a Boston type foundry, that is eight miles from my door, an order for sum sorts. At the same time I placed in the Boston post office three letters, two to different firms in New York for special sorts that I wanted and the letter I sent you. On the following Saturday morning I heard from one New York foundry. I thought that was well. But in the afternoon of the same day the expressman delivered your package. That was better yet. The Boston firm has not yet sent the sorts I wanted, altho they repeatedly promised to cast them in a few days. I have spent a number of years in the west and can appreciate western rustling.

A. L. LODER.

[Mr. Loder is a hearty advocate of spelling reform, which accounts for the absence of unnecessary letters in his communicashun.]

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